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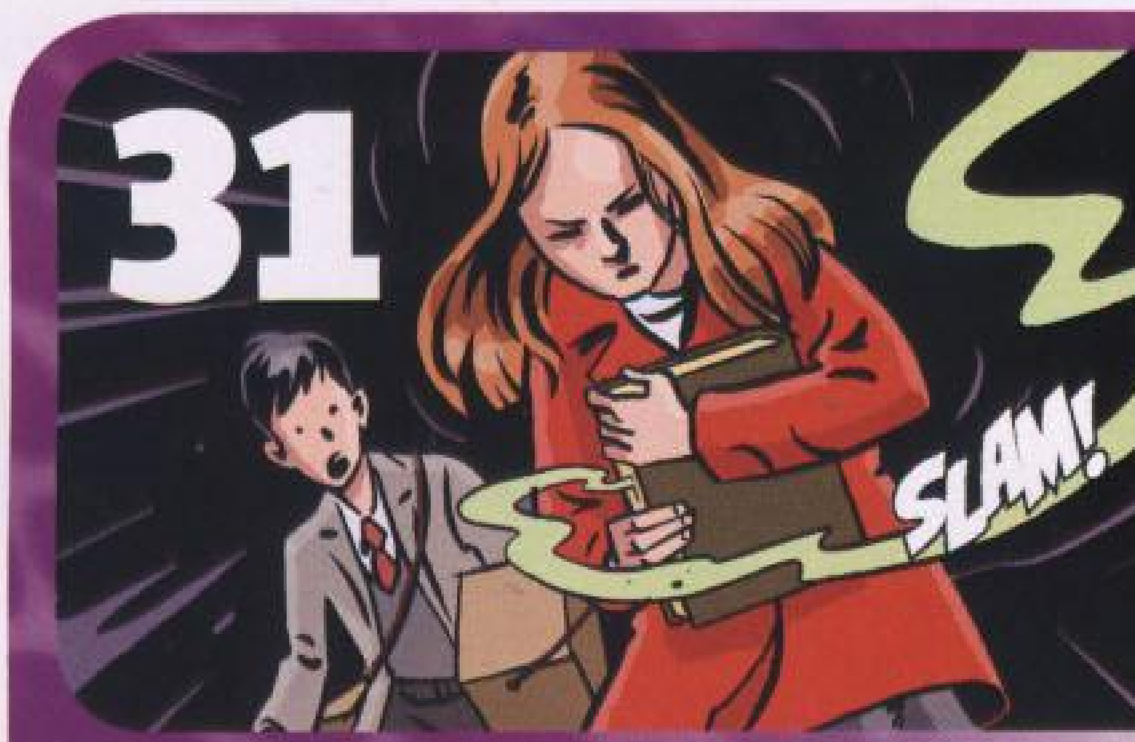
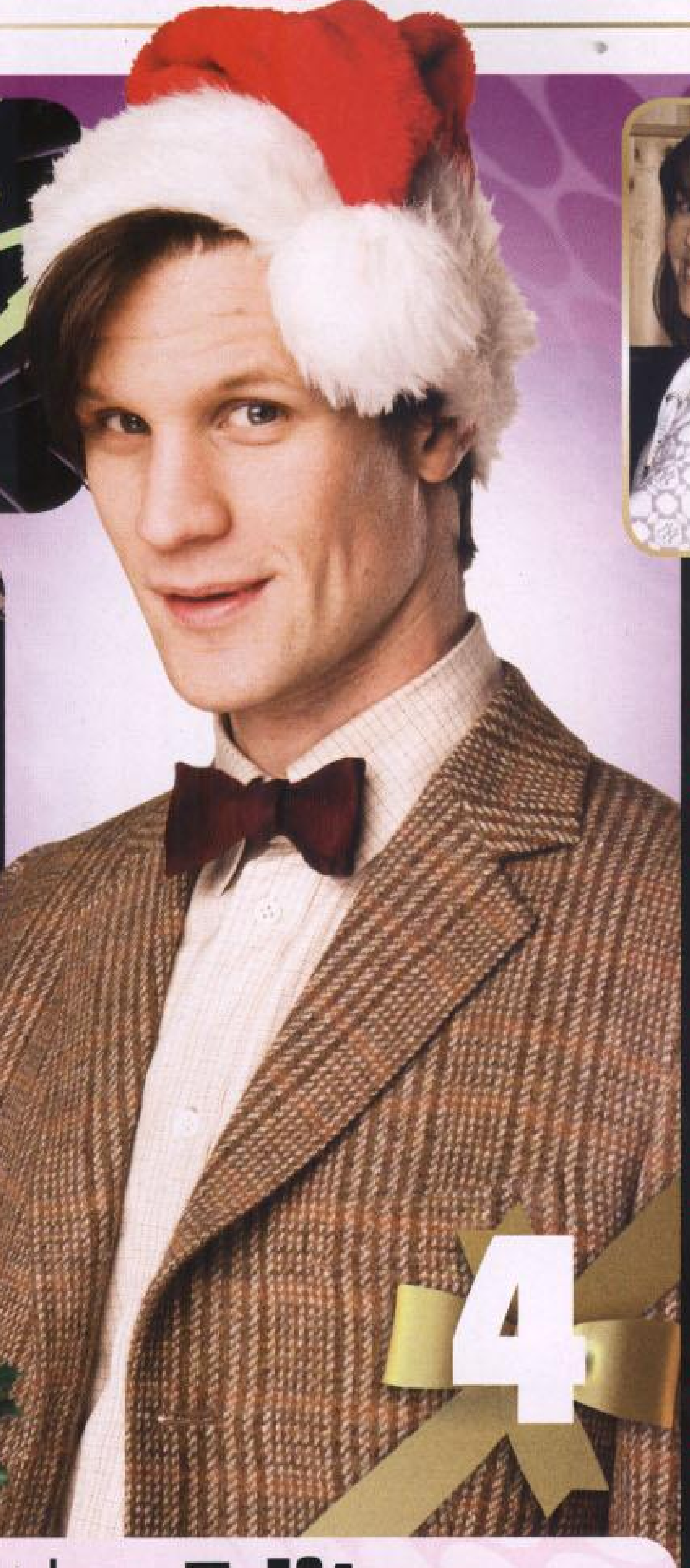
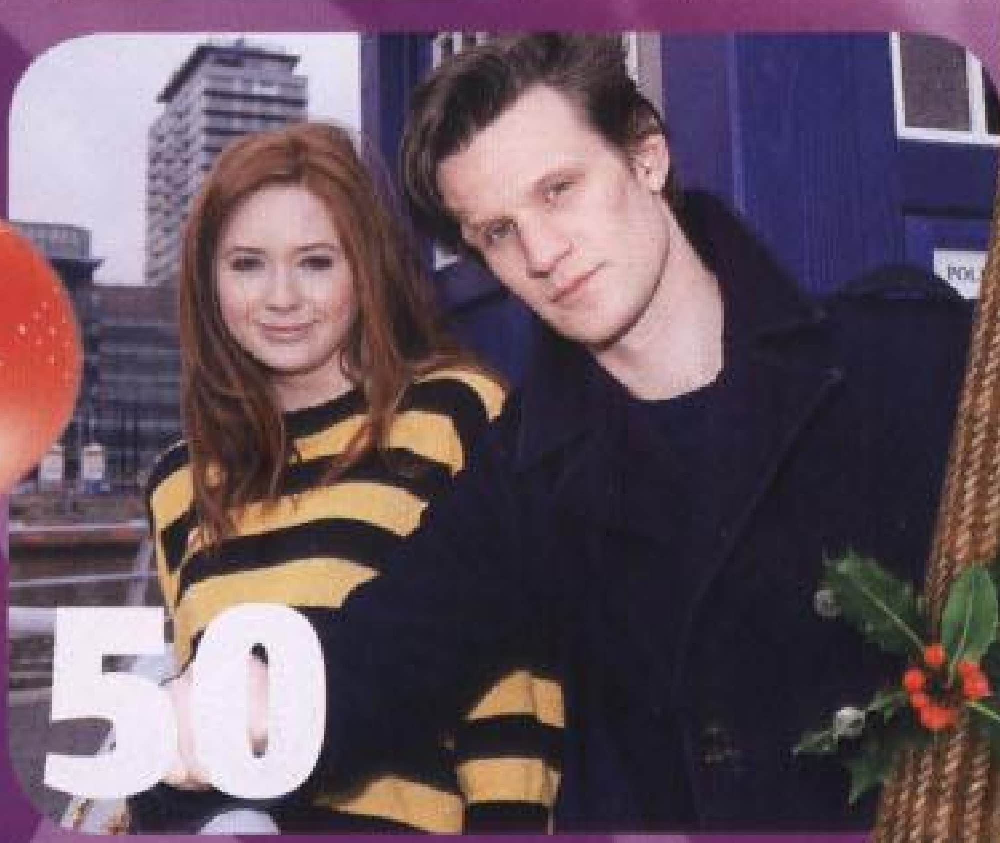
DOCTOR WHO
MAGAZINE
Back in Time fo
Christmas

"I'm talking about **the impulse to murder**... **everyone would applaud** and say 'Quite right!'"

BBC one
A CHRISTMAS CAROL
SATURDAY 25 DECEMBER, 6PM







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Letter from the Editor

Ho ho ho! Or possibly snow, snow, snow as I'm sat here in the **DWM** office on my own with no heating – the rest of the team is stuck at home. As for me, I'm marooned in Tunbridge Wells, unable to travel home to London, and booked into a B&B. It's Thursday 2 December – we're several days over our deadline, the printers are poised to print, and all I have left to do is write this editorial. But I'm determined to get this Christmas issue finished, dammit! Depending on how the delivery lorries fare on the roads, it might be Easter before you get to read this, but let's hope we're in the shops on Thursday 16 December. Fingers crossed!

In the meantime, Merry Christmas! And I suppose the snow is doing its part in helping to make this the 'Christmassiest Christmas Ever', which is what we're all expecting from *Doctor Who's A Christmas Carol*. We're so excited about the Christmas Special that we've decided to move things around a little bit, so we get stuck straight into our six-page preview on page 4, with *Production Notes* and *Gallifrey Guardian* pushed on to pages 10 and 11 respectively. Of course, I haven't seen the Special yet myself, although some lucky folks will have seen an early screening of the episode at the BFI by the time this issue is published. Don't go spoiling it for everyone!

Meanwhile, we've tried to push the boat out for you this month, with this 84-page edition – which *doesn't*, you'll notice, include an interview with Steven Moffat. Sorry – we did have one planned, but, er... well, I'll let Steven explain on page 10. Hopefully we can give you a New Year treat instead.

But never mind that! We've got Matt Smith talking to us in our preview! And Tom Baker! And Katy Manning! Not to mention all the usual festive stuff like *Space-Time Telegraph* and *The Watcher's Christmas Quiz* – so maybe my 100th regular issue (crikey) isn't such a disaster after all.

So, make sure you're back here in the New Year, when 84 pages becomes the norm for **DWM**, with a new cover price of £4.50. Yes, that's an increase, but it's *less* expensive page for page, and you can make an even bigger saving if you take us up on our Christmas subscription offer opposite.

Go on, do it! And have a Merry Christmas!

Tom

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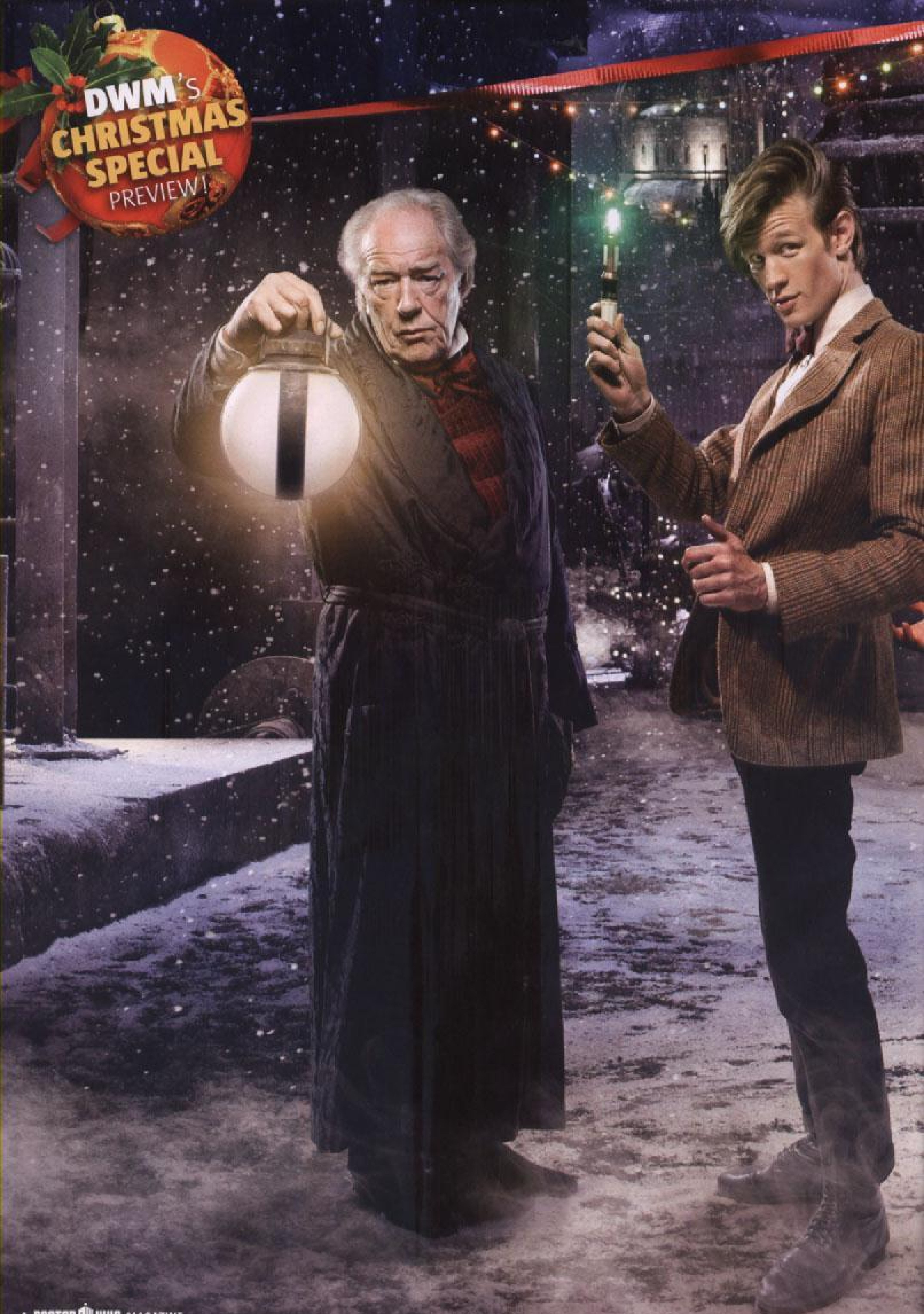

DWM's
CHRISTMAS
SPECIAL
PREVIEW!

Halfway out of the Dark...

Okay, let's assume you've bought your copy of **DWM** as soon as it hits the shops. That means you've only got *nine days* to go! So, let's whet your appetite a little more, shall we...?

PREVIEW BY **DAVID BAILEY**

BBC one

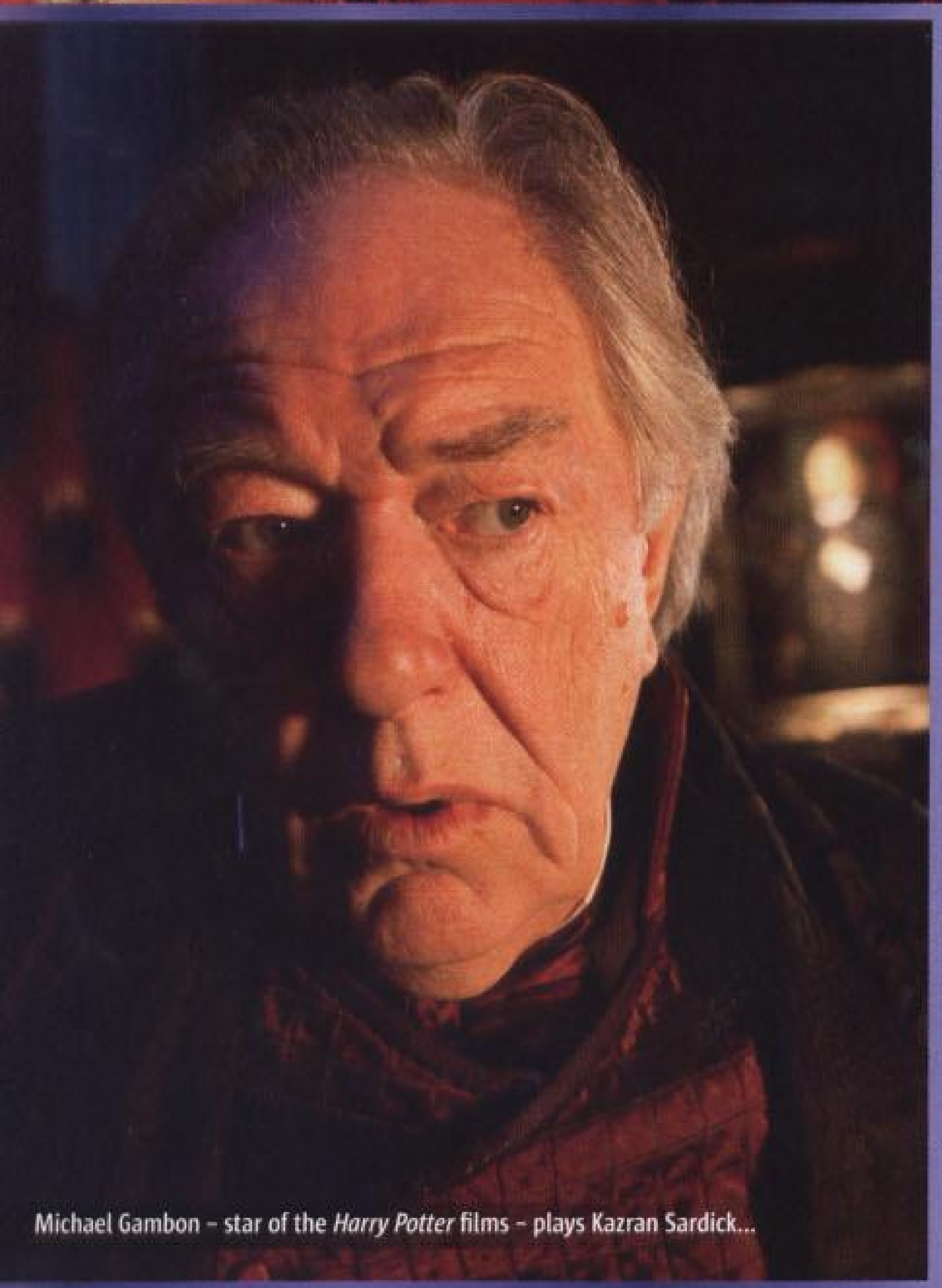
A CHRISTMAS CAROL
SATURDAY 25 DECEMBER 2010, 6PM

Never let it be said that *Doctor Who* doesn't know a good idea when it sees it. In fact, given that the series has drawn inspiration from such diverse classics as Anthony Hope's *The Prisoner of Zenda* and Mary Shelley's *Frankenstein*, it's perhaps a surprise that it's taken this long to get around to Charles Dickens' most famous tale – especially given the Ninth Doctor's wintry run-in with the writer himself in 2005's *The Unquiet Dead*. But with visions of the past and future and a cruel, miserly villain, *A Christmas Carol* is perfect source material for a new story starring our favourite time-travelling, villain-vexing hero.

But don't be fooled. It may have the same title and a similar conceit, but *Doctor Who: A Christmas Carol* has a whole host of surprises up its sleeve – including some particularly toothy ones lurking in the dark and misty streets of Sardicktown. Steven Moffat's script features *Doctor Who*'s traditional mix of the funny and the frightening, but its heart-warming (and ice-melting) Yuletide side is guaranteed to make it one of the TV highlights of the season – if not the year itself. If you think December's *Doctor Who* Specials have been Christmassy before, you ain't seen nothing yet... ➤

'If you think the *Doctor Who* Christmas Specials have been Christmassy before, you ain't seen nothing yet...'

A Christmas Carol



Michael Gambon – star of the *Harry Potter* films – plays Kazran Sardick...

Matt Smith returns as the Doctor – in the most Christmassy thing he's ever done, so he claims!

“This is the most Christmassy thing I've ever done,” claims Matt Smith. And he knows whereof he speaks: “In the school play, I was like the third reindeer. Which one's that? Rudolph, Dancer, Prancer... *Prancer?* But I *really* wanted to be the big, bad guy, the wicked king. But that was all long before I had decided to go into acting.”

DWM is slightly mystified as to what Christmas play might include both Santa's reindeer and the infanticidal King Herod – but no matter! We're not here to talk about the ghosts of Christmases past. Instead, we're turning to the near future, and this year's *Doctor Who* Christmas Special.

As the episode opens, Rory and Amy are honeymooning on a luxury space liner – which, almost inevitably, loses control and starts to plummet towards the surface of a planet. To save them and everyone else on board, the Doctor must negotiate with the bitter businessman Kazran Sardick, the iron-fisted ruler of Sardicktown – and, in doing so, the Time Lord uncovers the sad history that made the young Kazran into the man he is today.

It being Christmas – and Amy and Rory being mere hours away from death – the Doctor decides to play the part of Dickens' famous ‘ghosts’, trying to melt Kazran's heart and change history for the better.

“That Charles Dickens,” mutters Steven Moffat, executive producer and writer of this Special. “It's his timey-wimey agenda...”

But as well as being a time-twisting adventure, this is by far the Christmassiest *Doctor Who* Christmas Special ever. In years past, we may have had killer Christmas trees, sinister Santas and exploding baubles – but they can't hold a candle to the full festive force of this episode.

“The Doctor loves Christmas,” Matt says, marvelling at how the series' annual festive outing has become as much a part of the season as tinsel, mistletoe and Brussels sprouts. “The spirit of Christmas and the spirit of the Doctor are sort of in tune. The Doctor himself is really like a big kid, just excited by the notion of Christmas.”

Matt could just as easily be talking about Steven. “I've never got to do a Christmas Special for anything before,” Steven says, “so this is all a first. But I bloody love Christmas Specials, and Christmas movies. I like how specific they are. Like mince pies, you only want them at one time of year. And because I love that time of year, that's all good.”

It is indeed a good job that Steven likes Christmas, because a genuine Scrooge would have been driven mad by the ‘mood music’ involved...

“Oh, when I was doing the difficult early stuff,” explains Steven, “it was April and I was stuck in Los Angeles, because of the volcano. [*The eruption of the Eyjafjallajökull volcano in Iceland grounded much international air traffic in the early part of this year* – Ed] You don't get less Christmassy than that!” Steven had to go to desperate measures to keep himself in an appropriately festive frame of mind. “I was listening to every kind of Christmas song I could find on my headphones. My ears were throbbing by the evening – and then I'd go and have red wine and sushi with Karen Gillan, who was stuck in the same hotel.” He is struck by a sudden thought. “I'm starting to realise all that raw fish actually altered the plot. Blimey!”

In charge of the very fishy goings-on in Sardicktown is director Toby Haynes, who is returning to *Doctor Who* after helming the final two episodes of the last series.

“*The Pandorica Opens* and *The Big Bang* had gone very well,” Toby says. “I'd enjoyed making them – I had basically the most fun I'd had in television for a long time. Matt Smith asked me at the time if I'd come back to the series and I said, ‘If it's for the Christmas Special.’ In fact, I'd said to my director of photography – and friend – Stephan Pehrsson, who's lit all of my *Doctor Who* work so far, ‘Look, our aim on this block is to do it so well, they'll offer us the Christmas Special!’”

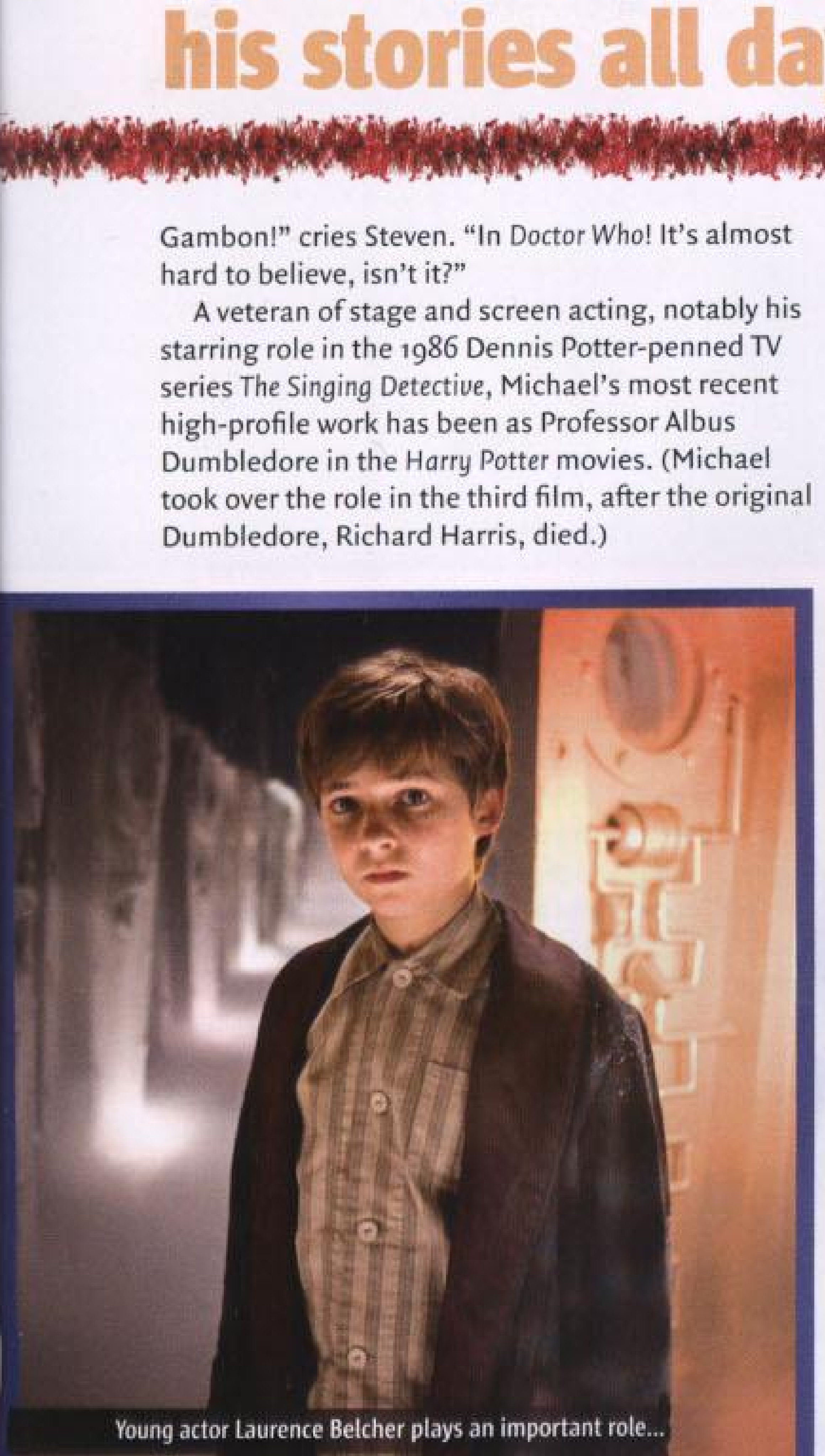
Job done – and with the director in place, the next key thing was to fill the all-important guest star slots. First of all, bringing the bitter, broken Kazran to life is acting legend Sir Michael Gambon. “Michael

We could tell you what the characters here are looking at. But then we'd have to kill you. So we're not going to. Humbug!

> "Michael Gambon is a naughty man! We could have listened to his stories all day..." **Matt Smith**

Gambon!" cries Steven. "In *Doctor Who*! It's almost hard to believe, isn't it?"

A veteran of stage and screen acting, notably his starring role in the 1986 Dennis Potter-penned TV series *The Singing Detective*, Michael's most recent high-profile work has been as Professor Albus Dumbledore in the *Harry Potter* movies. (Michael took over the role in the third film, after the original Dumbledore, Richard Harris, died.)



Young actor Laurence Belcher plays an important role...

"What a legend," says Toby. "Michael is a great, Brechtian actor. I was over the moon that we got him. Here was someone who could give a kind of legitimacy, a weight, to what we were doing. It could so easily have been a comedian or somebody, but here we have Michael Gambon. He has an appeal: he's in the *Potter* movies, people know who he is, kids across the land know him as Dumbledore. He knew of *Doctor Who* but he hadn't really watched it. But he's somebody who loves having fun – and when he saw the script, he saw that there was a lot of fun in it for him."

"It's so wonderful," Matt says of the calibre of guest stars the series attracts. "It's been a learning curve for me, to see how these great actors come on to the show and approach the work. And they're just great people to be around, full of great stories.

"Michael is a naughty man, a naughty actor," Matt laughs. "He's hugely interesting, everyone on set could have listened to his stories all day. And then the cameras start rolling, and he's just captivating."

"He was actually very nervous about it," Toby reveals. "Before the filming, he phoned me up – that was a bizarre moment, taking a call from Michael Gambon – and he was asking me questions about how we were going to film the episode and what I was planning for it. I think he was genuinely nervous that it might be silly, or that he might be made to look foolish. You can read [the character] in such a way that it could be quite silly. But there's an emotional aspect to this story, and Kazran is at the centre of that. It's about somebody who was good, who turned bad, and is now being turned back into a good person again by the Doctor. At the heart of that is a very emotional story, and I think as soon as he knew I was serious about that side of it, he felt relaxed and was really looking forward to doing it."

DOCTOR WHO

A Christmas Carol

STARRING MATT SMITH, KAREN GILLAN, ARTHUR DARVILL, MICHAEL GAMBON, KATHERINE JENKINS
WRITTEN BY STEVEN MOFFAT
DIRECTED BY TOBY HAYNES

IN A NUTSHELL...

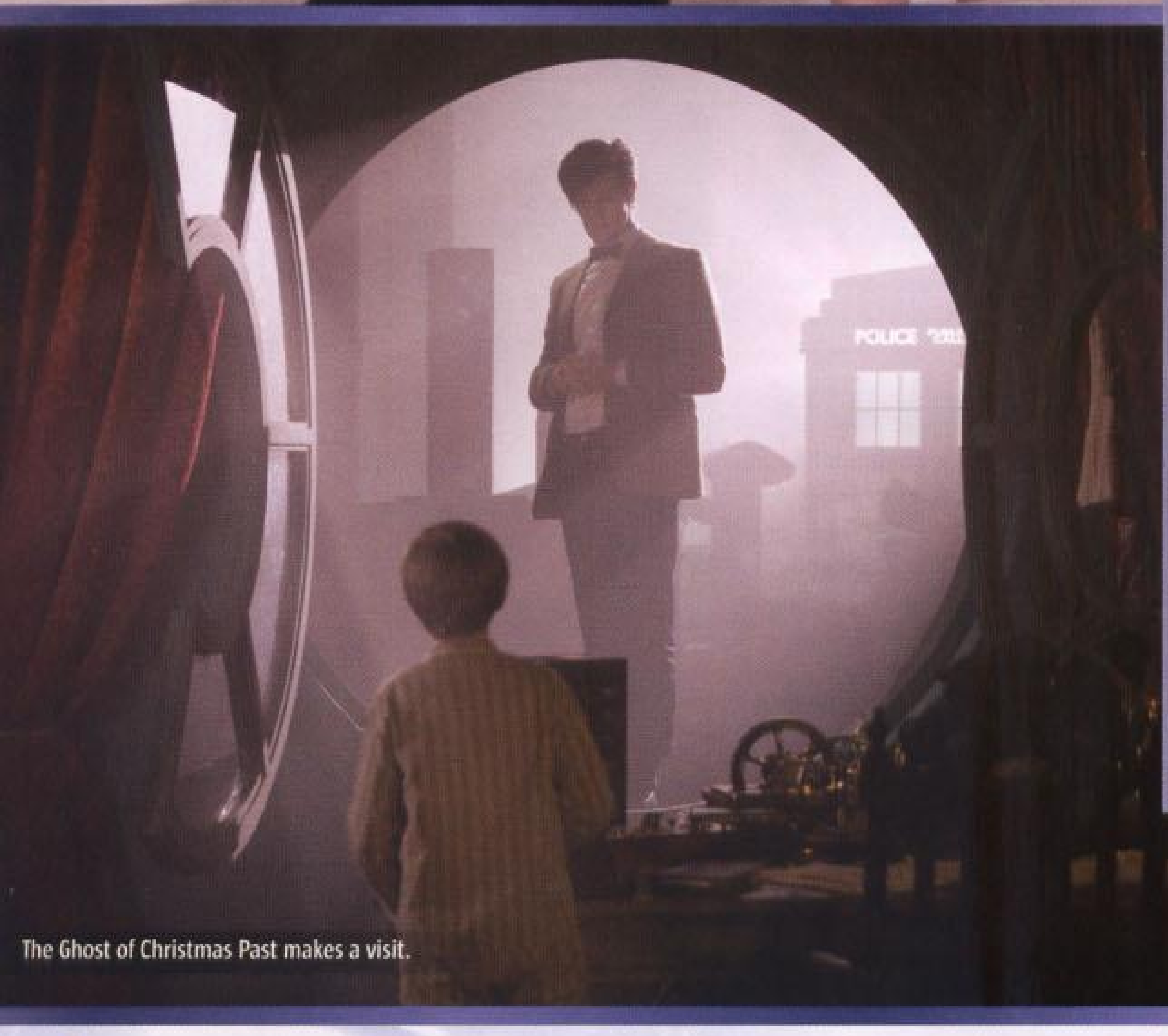
Four thousand souls aboard a crashing space liner are going to die – and Kazran Sardick doesn't give a hoot. He controls the machinery that can save them, but he refuses to lift a finger. And on Christmas Eve, too! The Doctor thinks he sees a glimmer of hope, so he embarks on a journey back through Kazran's past in a desperate attempt to change the future...

QUOTE, UNQUOTE

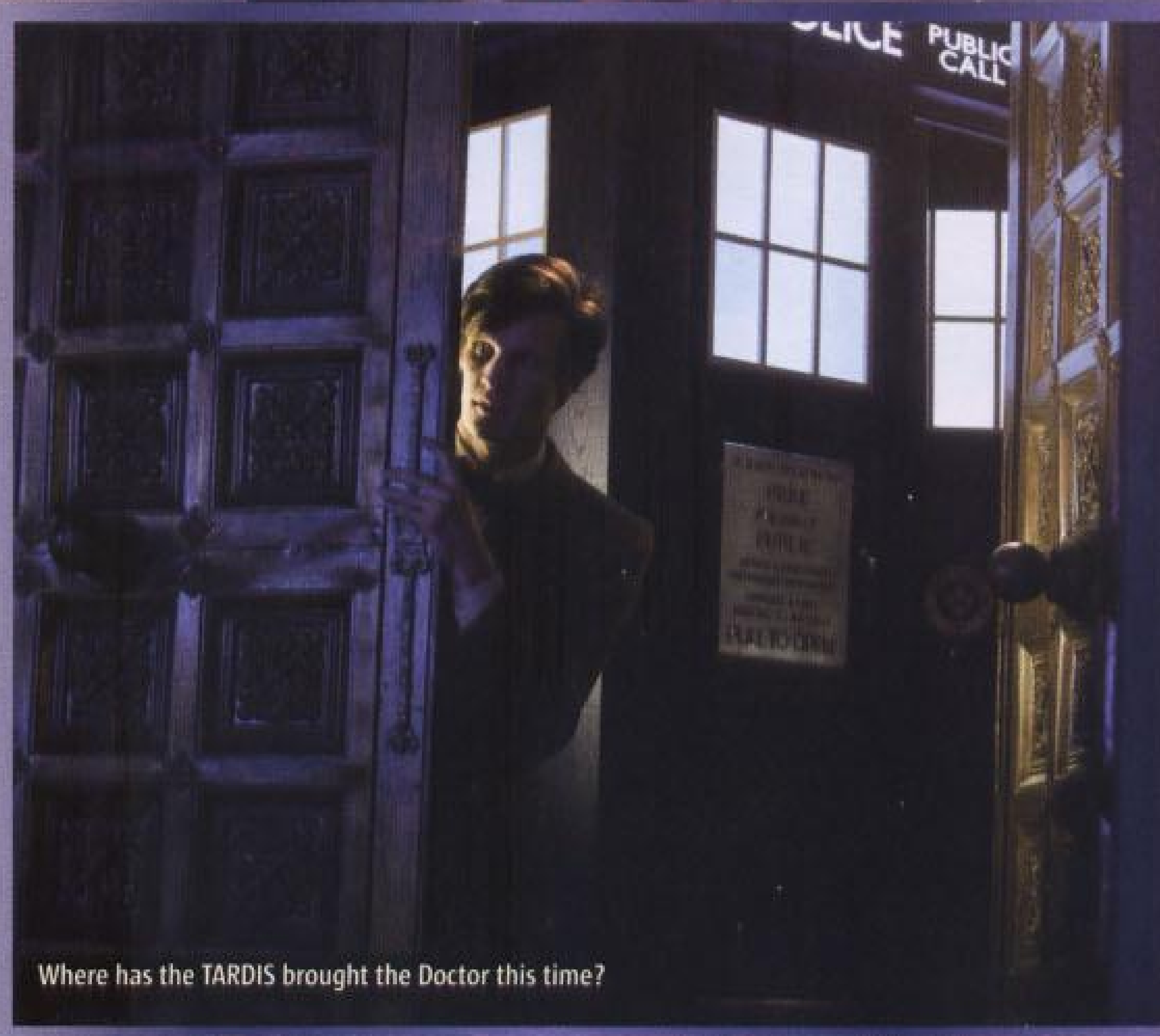
KAZRAN: On every world, wherever people are, in the deepest part of the winter, at the exact mid-point... everybody stops, and turns, and hugs. As if to say, "Well done, everyone... we're halfway out of the dark." Back on Earth, we called this Christmas. Or the Winter Solstice. But do you know what I call it? I call it expecting something for nothing!

A Christmas Carol

Mrs and Mr Pond – dressed, erm, interestingly – find their honeymoon rudely interrupted.



The Ghost of Christmas Past makes a visit.



Where has the TARDIS brought the Doctor this time?

The episode's other key guest star is opera singer Katherine Jenkins, who plays Abigail Pettigrew. Katherine describes her character as "a young woman who has been frozen in an ice chamber" – but she won't be drawn on any other details about the character. We can confirm, however, that yes, she sings... "She has this wonderful, ethereal voice," says Matt. "It's very haunting."

This is Katherine's first acting role. "I'd been asked to do things in the past and hadn't done them," she says, "but when I got the call to do *Doctor Who*, it really excited me. I wasn't sure I could do it but after reading for the part, I got a call on my birthday to say I'd got it!"

"She's brilliant, she honestly is," says Steven. "The day she started shooting, I bumped into her at one of the dubbing suites on her way to the studio, and she told me she'd never acted before – and I was thinking, 'Blimey, you've got a big, emotional scene today'. And then I saw the rushes, and it's just impossible that it was her very first go. I should say, she read for the part – and frankly it was the reading, not the fame, that made her Abigail."

"I think we were lucky to get Katherine," Toby adds, "because she's a very busy, very successful woman. It took a lot of work to get her there, the schedules were complex.

"She was very nervous about acting for the first time, extremely nervous," Toby continues. "But I was very surprised at how approachable she was. She, too, wanted to talk to me about how we were going to do it and what was required of her. I didn't treat her differently to any other actor, I just hoped that she would be able to do it. And she could! She did a great audition tape for us. She looked beautiful and had a very natural feel about her, she was very warm. That was what we needed for the role – and also she can sing. Boy, can she sing! That combination was exactly what we needed for the role."

But Katherine wasn't the only nervous one. Toby admits that working with such huge stars can sometimes be a tense process.

"I was apprehensive," he says, "I thought she might be a diva. You never know what you're going to get when you've got an international star like that with you. But she's the most down-to-earth

Michael Gambon and Katherine Jenkins before the cameras.

> **"Katherine was very nervous. I just hoped that she'd be able to do it. And she could!"** Toby Haynes

person. She was nervous, keen to impress, very pleased to be there. It went very smoothly. On the first day, she just came out and performed. I mean, she *is* a performer and I think that just comes naturally to her – and acting was just another step forward. Some of the stuff we got on the first day... the people who saw the rushes couldn't believe she'd never acted before."

"I must admit I was very nervous," Katherine confirms, "and I felt out of my comfort zone. However, when I arrived on set, the whole team was so welcoming and supportive. They made me feel like I could do it. I got to sing, which was nice – and I had a really good laugh with Matt between takes. He kept mucking around and singing to me. People should hear his voice, I think he's got a great bass voice!"

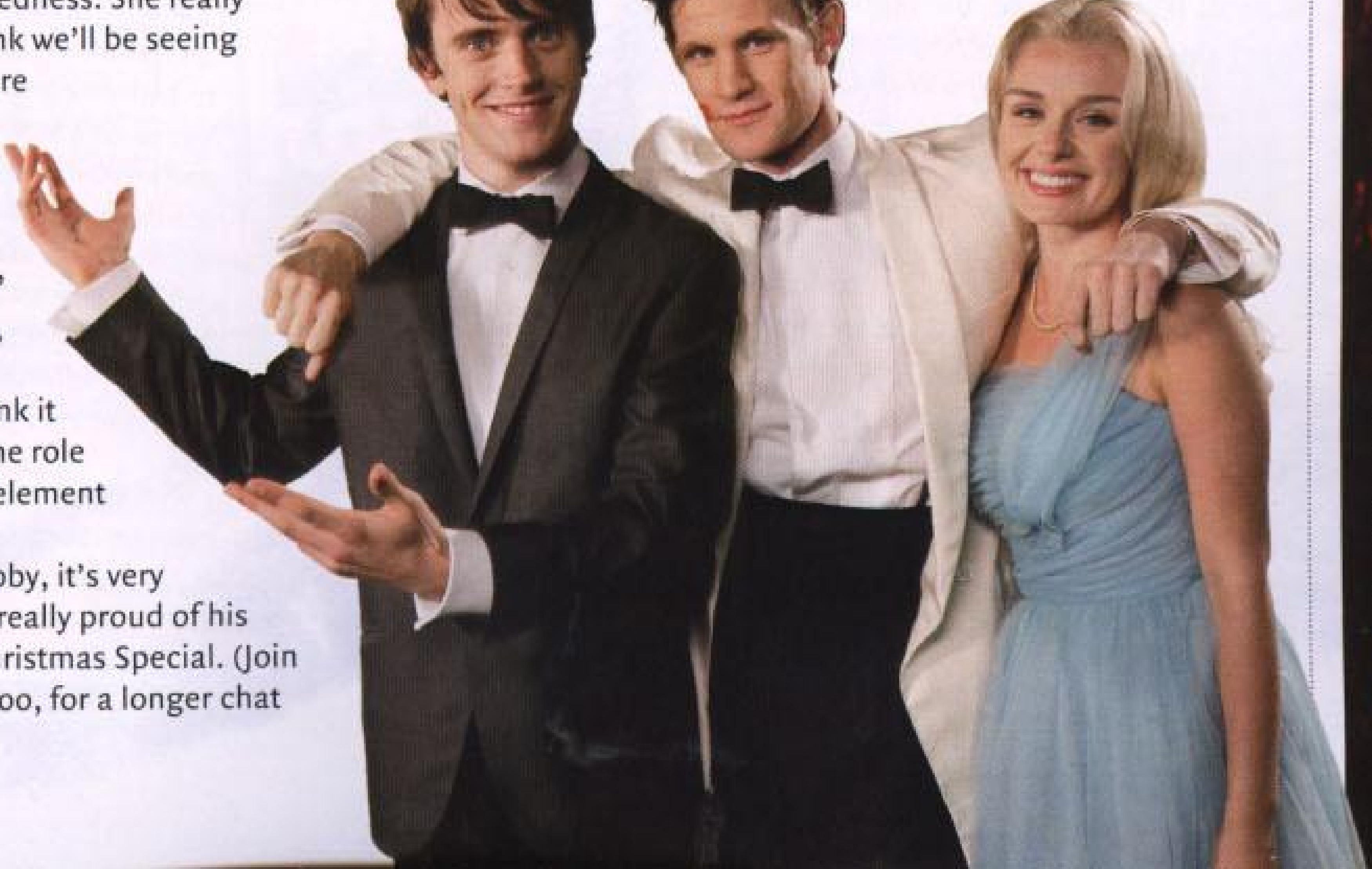
Matt is equally effusive about his co-star: "I was just struck by her professionalism and her preparedness. She really delivered. I think we'll be seeing her do a lot more acting work."

"Maybe in the future I'd consider other opportunities," Katherine says, guardedly. "Although I think it would help if the role had a musical element to it!"

Talking to Toby, it's very clear that he's really proud of his work on the Christmas Special. (Join us next issue, too, for a longer chat with the director about his work on this episode.) After the great time he had working on the final episodes of that last series, it was perhaps no surprise that he was so keen to seize the chance to direct another episode – but it was hearing about Steven's plans for *A Christmas Carol* that really sealed the deal.

"It just sounded like a brilliant concept," he says. "It was just such a great idea, the Doctor being the ghosts of Christmas past, present and future. It was a brilliant concept, and that was what I was excited about – I knew that we could make something that would feel filmic, an individual episode that would stand out.

"And I realised for the first time," he adds, "that Dickens had written a time-travelling story – and we were going to remake it with an actual time traveller!"



Also on television this Christmas...

A Christmas Carol isn't the only *Doctor Who* Christmas Special on telly over the festive period! Keep your eyes peeled for – blimey! – the first *Doctor Who* repeat season on BBC One since 1993!

The Runaway Bride

BBC One, Tuesday 28 December, 1.40pm
STARRING DAVID TENNANT and CATHERINE TATE

First shown in 2006, *The Runaway Bride* has it all – a thrilling chase along a motorway, the TARDIS in hot pursuit of a black cab; the unmasking of the sinister Robot Santas; deadly floating Christmas tree baubles; a cracking new song, *Love Don't Roam* by Murray Gold, performed by Neil Hannon of The Divine Comedy; an *enormous* spider-like monster, the Empress of Racnoss; oh, and Catherine Tate's début as the unforgettable, irrepressible Miss Donna Noble! You are kidding me!
DWM's star rating (out of five stars): ✪✪✪✪✪

....

Voyage of the Damned

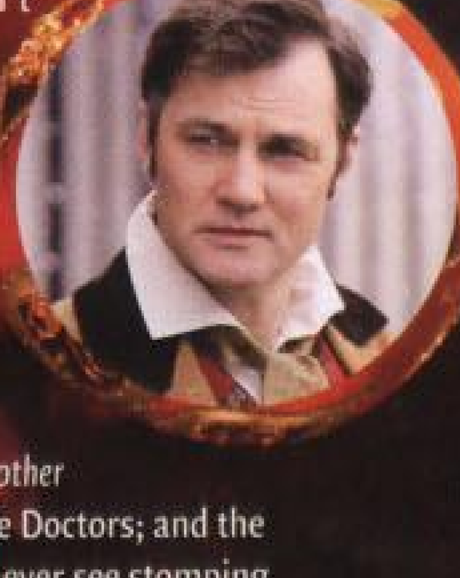
BBC One, Wednesday 29 December, 1.35pm
STARRING DAVID TENNANT and KYLIE MINOGUE

It's a disaster! No, not the episode itself – far from it! This is *Doctor Who* doing *The Poseidon Adventure* meets *The Robots of Death*, in one of the most visually stunning episodes ever made. 2007's *Voyage of the Damned* excels with its sumptuous design, stunning CGI and action-packed scenes aboard the starship *Titanic*. Featuring among its stellar cast the first appearance of Bernard Cribbins as Wilfred Mott, Clive Swift as lovable Mr Copper, seasoned pro Geoffrey Palmer as the *Titanic*'s Captain, rising star Russell Tovey as Midshipman Frame and – of course! – the legendary Kylie Minogue as Astrid Peth, this 70-minute Special is more a movie than a TV episode!
Information: ✪✪✪✪✪

....

The Next Doctor

BBC One, Thursday 30 December, 2.10pm
STARRING DAVID TENNANT and DAVID MORRISSEY



OK, so we all know *now* that the magnificent David Morrissey wasn't *really* the Doctor-in-waiting, but that doesn't detract from the fact that 2008's *The Next Doctor* has all the ingredients of a real Christmas cracker: Dervla Kirwan's sublimely villainous Miss Hartigan; a Cyber-massacre in a snowy graveyard; Victorian urchins straight out of *Oliver!*; the *other* TARDIS; flashbacks of the first nine Doctors; and the biggest, baddest CyberKing you'll ever see stomping over London! All this in a surprisingly dark script by Russell T Davies, dealing with the consquences of one man's mental fugue following the murder of his wife.
The one, the only, and the best! ✪✪✪✪✪
(Yes, alright, we love them all. But it's *Doctor Who*!!!)

PRODUCTION NOTES

Doctor Who's head writer **Steven Moffat** gets into the Christmas spirit. Ho ho ho!

MERRY CHRISTMAS.

Illustration **BEN MORRIS**

Somewhere on my computer, there's a sound file that goes like this...

"– batteries, I'm really sorry, Steven."

"It's okay, we can use my iPhone."

"Pete said it was fine, I assumed it would work."

"Modern world, Tom, we just use my iPhone."

"I think it's just the batteries. It's too late to buy batteries, isn't it?"

"Don't need 'em. iPhone, I'm telling you. I'll email you the sound file."

"You can record with that? A whole interview?"

"Recording right now!"

"How do you know?"

"You just press that button."

"Seriously? That's brilliant! That's a life-saver."

"And you press it again to st –"

And so was lost to history an exhaustive, no holds barred, two-hour interview. If there are several pages of kittens this issue, now at least you know why. Oh the glories you missed. River Song's real name! Tom and I singing the *Doctor Who* music, with made up words (okay, there was wine). My exciting plans to add metal noses to my new, multicoloured Cybermen.

But we must move on, let it go. It'll become a legend, like the lost chord, or Atlantis. The interview that got away.

But never mind that, where are we? Well, for me it's the end of November, and it's thrillingly cold outside, and the afternoons are dark and mysterious, and people are wearing scarves and stamping their feet warm, and breathing out steam, like dragons! You can keep the hot, boring summer, this is *my* time of year. Christmas is coming, and Santa Claus, and the Doctor!

It reminds me of last winter, when David was still in the TARDIS, and Matt was waiting in the wings, and there was this permanent ringing in my ears that I think was probably terror. Terrible confession: on the big day of the regeneration, I wasn't there! I was on a beach somewhere hot, having lunch with friends. Now beaches and heat – that is *not* my time of year. Quite honestly, what are you lot on about? What's supposed to be *good* about that? Sand, what's so great about sand? It's just grit! Blonde grit! Who needs blonde grit?! And everything's too hot and too bright and too loud. It's like having flu, surrounded by fat people in shorts. And with voices hissing "For God's sake, could you try to look *happy* please?!" in your ear all the time. (And no, you probably don't want to go on holiday with me!)

But happy? How could I look happy, I was missing *Doctor Who*. Somewhere out there, back home in the lovely cold, the Tenth Doctor was staggering back to his TARDIS, and there was an Ood singing, and before you knew it there was a whole new man, counting his legs. The world of *Doctor Who* was changing forever, and I was picking blonde grit out of my sandwich, half a planet away. I only knew the deed was done because I got a text. From Russell:

'Happy New Year! We should have a ceremony. I should hand you a torch, or beacon, or a scroll. Or maybe some toner for the photocopier.'

And that was it. Except, of course, it wasn't – it was barely the beginning! What a year! What a terrifying rollercoaster! Never had a job like this one. I'd elaborate but you've read *The Writer's Tale*. And spare me a thought on that book, by the way. I read it, knowing I was taking over that exact same job. My heart stopped four times! It was like moving into a spooky mansion and finding the blood-flecked diary of the previous inhabitant. But never mind all that – that's all in the past now, who cares any more? The future, as the Doctor once said, is this way.

Glancing again at my calendar (which vibrates with deadlines and fear) I'm pretty sure you'll be 'previewed out' on the Christmas special by now – not least over the past six pages – so let's look further ahead. Next series. The Eleventh Doctor's second go. The Time Lord and the Ponds – what's coming for them?

I'm not telling you. Yeah, like you didn't see that coming. But just because it's on my mind, because of what I'm writing this very day, here's what I've been thinking about...

Plot arcs. They've always been lightly sketched in, haven't they? Memes and themes. And that's right, of course – this show has to keep romancing the new viewers, not put them off by making them think they'll never catch up. Oh, the number of times I've seen something brilliant, but decided to buy the box set instead, because I'm not quite keeping up. And then I never buy the box set, and miss out on so much! *Buffy* will be remade before I sit down and properly watch the original. And the original wasn't even the original, it was a remake of a film – it's just too late, I tell you!

And yet, and yet... well there's *Lost* and *24*. And never mind those, how about all those brilliant soaps? Huge, sprawling complex plots for a mainstream audience. Couldn't we push a little further? Shouldn't we? Maybe sometimes the big, thrilling twists could be in the bigger, season-long story, not just the story of the week? It's something I'm toying with, see what you think.

And the Doctor! It's funny, but sometimes it's hard to keep him right at the centre of the story. I mean, he's always right in the middle of the *plot*, sure, but the story? Oh, how he slides away, evades, refuse to explain. Is it time to pin him down, make him talk? If he's to be a living, breathing character, one you care about, he has to be more than a hero – he has to be a *man*. Never cruel and never cowardly, wrote the wonderful Terrance Dicks of our hero – but surely that's an aspiration, not a fact. Because I wonder, just as I type, what might happen if the Doctor got angry? Not cross, not frustrated – properly, seriously *angry*. What would it take to make him that way, and what would happen then?

Enough theory. Time to go back to my script and find out.

Merry Christmas and a happy New Year!

Gallifrey **Guardian**

Doctor Who Christmas schedules **revealed!**

AFTER MANY MONTHS OF anticipation, this year's *Doctor Who* Christmas Special, *A Christmas Carol*, is nearly here – and it's not the only present to look forward to! A wealth of appearances by the stars of the show are planned to promote the Special in the run-up to its broadcast on Christmas Day. Acclaimed classical and popular singer Katherine Jenkins, who guest stars in *A Christmas Carol* as Abigail, is due to appear on ITV1's *The Alan Titchmarsh Show* on 20 December, talking about *Doctor Who* and her latest single and album, *Tell Me I'm Not Dreaming* and *Believe*, both of which are now available on CD and to download. See Katherine's official website at *kj.tv* for more details.

On 23 December, ITV1's flagship daytime programme *This Morning* will feature an exclusive sneak peak at what's in store on Christmas Day as it pays a behind-the-scenes visit to the set of *A Christmas Carol*. Then, on Christmas Eve, the Doctor himself, Matt Smith, will be a guest on BBC One's *The Graham Norton Show*. Also on Christmas Eve, Matt and Amy Pond actress Karen Gillan will host their own show on BBC Radio 1 as part of the *Top 10s of 2010*, where celebrities present their ten favourite music tracks from the year. In recent years, having the current Doctor and companion irregularly host a BBC radio programme has become something of a tradition, with former TARDIS-team David Tennant and Catherine Tate treating listeners to their uniquely entertaining style of broadcasting on a number of occasions.

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CHRISTMAS EXCLUSIVE

Join the Doctor

Michael Gambon & Katherine Jenkins take the trip of their lives

As this issue of **DWM** goes to press, it's also hoped that Matt and Karen may make other appearances on TV over the holiday period, including getting comfy on the BBC's *Breakfast* sofa on BBC One – so keep your eyes and ears peeled!

As well as its UK transmission, *A Christmas Carol* will also be shown on Christmas Day in the USA on BBC America. The Special will air in Canada on the SPACE channel and Australia on ABC, in both cases on Sunday 26 December.

And Looking Ahead to 2011...

More details have been revealed by the *Doctor Who* production team regarding the two-part story that will comprise Episodes 5 and 6 of the 2011 season. The episodes, which are written by *Life on Mars* co-creator Mathew Graham, bear the intriguing working titles *The Rebel Flesh* and *Gangers* respectively. Directing the story, recorded as Block Three of the new series, is **Julian Simpson** – a newcomer to the world of *Doctor Who*. Julian's previous credits include directing such high-profile BBC dramas as *New Tricks*, *Hustle*, *Spooks* and *Hotel Babylon*. Joining regulars Matt Smith, Karen Gillan and Arthur Darvill, the guest cast for this two-part adventure is to include **Raquel Cassidy** [*Party Animals*, *Moving Wallpaper*, *Lead Balloon*], **Marshall Lancaster** [*Life on Mars*, *Ashes to Ashes*, *The Lakes*], **Sarah Smart** [*Five Days*, *Casualty 1909*, *Wallander*] and **Mark Bonnar** [*Paradox*, *The Bill*, *The Trial of Tony Blair*].

The new series of *Doctor Who* is set to begin on BBC One and BBC One HD in Spring 2011.

This **Issue**

Sarah Jane news!
Following the climax to Series Four of *The Sarah Jane Adventures*, we bring you the latest on Series Five!

TV Movie reunion!
Yee Jee Tso and Daphne Ashbrook are among the stars taking part in the latest *Companion Chronicles*!

Vinyl revival!
The LP version of *Genesis of the Daleks* gets a special vinyl-ish reissue on CD! Groovy!

Award for The Mill

Post-production and visual effects company The Mill has won the Digital Effects award at the 2010 Royal Television Society Craft and Design Awards for its work on the 2010 *Doctor Who* epsiode *The Pandorica Opens*. The Mill has provided CGI effects on *Doctor Who* since its return in 2005. Among the memorable effects The Mill created for *The Pandorica Opens* were the disembodied Cyberhead that attacked Amy and the fleet of alien spacecraft above Stonehenge.

RT Companion!

RadioTimes
DOCTOR WHO
THE COMPANIONS

The *Radio Times* has published a 164-page *Doctor Who The Companions Special* magazine which profiles every companion from 1963 to the present. Featuring never-before-seen photographs and material from the *Radio Times* archives, plus quotes and interviews with the actors who played them, this special publication is available exclusively from the *Radio Times* priced £9.99 including postage and packing, and won't be available in the shops. See *www.radiotimes.com* for ordering details.

Torchwood Update

The fourth series of *Torchwood*, subtitled *The New World*, will start its seven-month shoot on 11 January. The ten-part series will initially be shot in the US, but will later return to Wales. John Barrowman and Eve Myles, returning as Captain Jack and Gwen Cooper, will be joined by new characters. *Torchwood*'s creator Russell T Davies is penning several episodes along with established US writers Jane Espenson (*Buffy the Vampire Slayer*), John Shiban (*The X-Files* and *Supernatural*), and Doris Egan (*House*). John Fay, who wrote for *Torchwood: Children of Earth* will also be contributing. Subscribe to the official Twitter account, @TW_TheNewWorld for series updates.

The Sarah Jane Adventures: fifth season sneak preview!

FOLLOWING THE RECENT success of Series Four of *The Sarah Jane Adventures*, the CBBC spin-off from *Doctor Who*, work is already well underway for the 2011 series. Producer Brian Minchin tells **DWM**, "We've all been delighted by the response to Series Four – the viewing figures have been astonishing, with the highest viewing figures for CBBC ever. Yes, *ever!* I know that everyone in the Children's Department is thrilled by this news. And we're all looking forward to Series Five – half of which, as you might know, has already been shot!

"We've already got three brand-new SJA stories sitting on the shelf just waiting to be seen," Brian reveals, "and I think they're classic stuff. It's still about 10 months until these are shown, so I don't like to give away too much. But then again, it's Christmas. So I can tell you exclusively that 2011 will see a new arrival at Bannerman Road which will change Sarah Jane's life forever; great guest stars including **Peter Bowles** [*To the Manor Born, The Bounder*], **Christine Stephen-Daly** [*Cutting It, House of Saddam*] and **James Dreyfus** [*Gimme Gimme Gimme, The Thin Blue Line*]; the mystery of the Man Who Never Was; powerful and even heartbreaking stories for Clyde and Rani, with fantastic new aliens, and maybe even the return of a certain mysterious parrot and his pet Shopkeeper. And although Luke's gone to Oxford, Tommy Knight will be back – not just in a cameo, appearing on the computer, but in a fully-fledged adventure.

"Then early next year, we'll start pre-production on the three remaining stories of Series Five, which are already being written now. After such a good 2010, we've got to top it next year! But thanks, on behalf of the entire cast and crew, to everyone who watched and responded so enthusiastically. It's really appreciated!"

Might we be seeing these two again? Keep watching!

Six old Companions star in one new adventure!

DAPHNE ASHBROOK AND YEE Jee Tso, who played the Doctor's companions Grace and Chang Lee in the TV Movie, are returning to *Doctor Who* to play new characters in an audio adventure from Big Finish. The forthcoming sixth season of *The Companion Chronicles* premières with *Tales from the Vault* by Jonathan Morris, in which two UNIT soldiers (Daphne and Yee Jee) uncover a cache of alien artifacts.

"This is our most ambitious *Companion Chronicle* yet," says producer David Richardson. "Not only do we have Daphne and Yee Jee – two of the nicest people I've ever met – back in the fold, but the guest cast comprises Peter Purves as Steven Taylor, Wendy Padbury as Zoe Heriot, Katy Manning as Jo Grant and Mary Tamm as Romana. It's a brilliant, hugely inventive script from Jonny, which is packed with surprises..."

Tales from the Vault is out in July, and is followed in August by *The Rocket Men* by John Dorney, which stars William Russell as Ian Chesterton.

"John Dorney wrote the recent two-hander *Solitaire*, which was one of the most popular *Chronicles* we've released. *The Rocket Men* is similarly experimental – I'd describe it as a sort of *Buck Rogers* adventure packed with thrills and a huge emotional wallop. I think the script is wonderful."

Zoe returns again!

September sees the release of *The Memory Cheats* by Simon Guerrier, starring Wendy Padbury as Zoe and her daughter Charlie Hayes as Jen.

"It's a continuation of the recent story *Echoes of Grey*," says the producer. "Long after she left the Doctor, Zoe has been targeted by a huge corporation which believes it has evidence that she has travelled through space and time – but, of course, she has no memory of it herself. This story follows Zoe's attempt to disprove something that is actually true..."

Katy Manning returns in October with *The Many Deaths of Jo Grant* by Mark Wright and Cavan Scott.

"This one delivers exactly what it says in the title – with many twists and turns on the way. And, of course, it gives Katy the chance to showcase her incredible voice talents with a huge array of characters..."

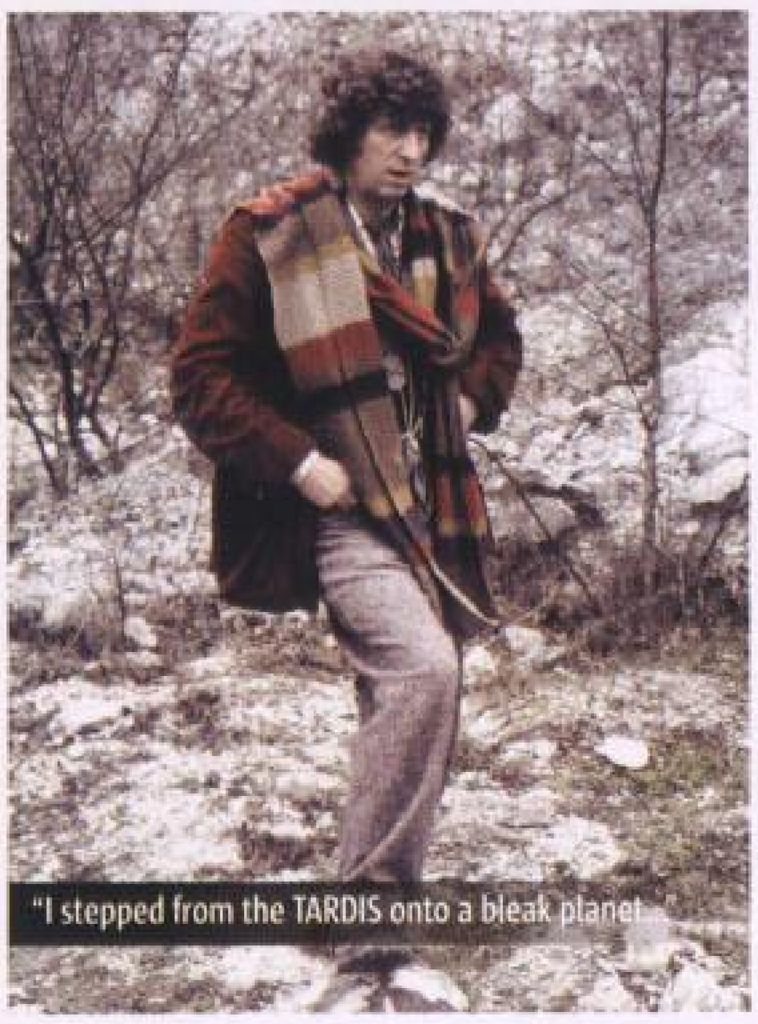
Yee Jee and Daphne: back on duty!

Turn to page 42 for our in-depth interview with Katy Manning.

New **Genesis** for **AudioGO**!

A CLASSIC PIECE OF merchandise is due to be re-released from AudioGO next year. The 1975 Fourth Doctor story *Genesis of the Daleks* was released in 1979 as an abridged, audio version on vinyl. It was treasured by many as one of the first official ways to enjoy an old *Doctor Who* story at their leisure. February 2011 will see the release of a facsimile CD.

"It's part of our ongoing Vintage Beeb range," explains AudioGO's Comissioning Editor, Michael Stevens. "It comes complete with original LP artwork and sleeve notes, and a gorgeous vinyl-look CD, complete with grooves!" The story features the voices of Tom Baker as the Fourth Doctor, Elisabeth Sladen as Sarah, and Ian Marter as Harry.


"I stepped from the TARDIS onto a bleak planet..."

Also due in February from AudioGO is *Doctor Who – The Lost TV Episodes Collection Two*, featuring narrated soundtracks from 1960s episodes now missing from the archives. "This time round," Michael tells us, "the classic stories, all featuring the First Doctor, are *The Daleks' Master Plan*, *The Massacre of St Bartholomew's Eve*, *The Celestial Toymaker* and *The Savages*. There will also be a bonus disc containing *Archive on 4: The Lost Doctor Who Episodes*, the hour-long documentary first broadcast on BBC Radio 4 on 26 December 2009."

As well as soundtracks, another talking book is set for release in April. The 1970 Third Doctor adventure *Inferno*, written by Don Houghton and later novelised by Terrance Dicks, is read by Caroline John who played Liz Shaw in the TV version of the story.

AudioGO has also announced two new *Torchwood* audio stories, due in March: *Department X* and *Ghost Train* – both written by James Goss, who recently won the award for Audiobook of the Year for his chilling *Doctor Who* adventure *Dead Air*. The new audios are read by Kai Owen, who plays Rhys in the TV series.

All-new **Books**

BBC BOOKS HAS REVEALED TO DWM the details of the next three *Doctor Who* tie-in novels.

Dead of Winter is the first *Doctor Who* novel by James Goss, the writer of two *Torchwood* books and, as noted to the left, the award-winning *Doctor Who* talking book, *Dead Air*. The TARDIS takes the Doctor, Amy and Rory to eighteenth-century Italy, where they investigate a mystery in an isolated resort...

Rory: missing!

In Una McCormack's *The Way Through the Woods*, people are going missing in an old wood. When Rory also goes missing, the Doctor and Amy desperately try to find him, searching both present day and 1917 – but something ancient is waiting in the woods... Una has previously written *The King's Dragon* for the *Doctor Who* range.

Rory needs rescuing again *Hunter's Moon* by Paul Finch when he is captured by the brutal crime lord Xorg Krauzzen on the moon of Gorgoror. Paul is the son of Brian Finch who wrote the unmade TV script *Leviathan* for the Sixth Doctor. Paul recently adapted *Leviathan* as an audio drama for Big Finish Productions.

All three novels are due for release on 28 April 2011, RRP £6.99.

K9 Update

Bob Baker and Paul Tams' K9 spin-off series finally reaches free-to-air television on Five over Christmas, airing at 10am starting 18 December. The first 13 episodes will air daily straight through the Christmas holidays – including the weekend – while the second batch of 13 is scheduled to start around Easter. Five is to air the episodes in the correct order – the previous run on Disney XD skipped the opening two-parter and Episode 7, *The Fall of the House of Gryffen*.

A second full series of K9 is in development, but awaiting the official green light.

The Mazes of Time

Mobile games designer Tag Games has developed *The Mazes of Time*, a new *Doctor Who* game for Apple's iphone, ipad and ipod devices. Released this Christmas, the game's story has been written by Oli Smith. The player takes the role of the Doctor or Amy and must save a family from a rogue Dalek.

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BEYOND THE TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series...

Let there be lights! Arthur, Karen and Matt entertain the crowd in Cardiff. © Rex

Who put the lights on?

Matt Smith, Karen Gillan and **Arthur Darvill** turned on the Christmas lights in King Edward VII Avenue, Cardiff in front of a cheering crowd on 10 November. Matt, who used the sonic screwdriver to initiate the illuminations, said, "Thank you for making us feel welcome in Cardiff, it feels like home. Wales has given us a brilliantly warm welcome and I love the humour of the Welsh."

Wherefore Karen?

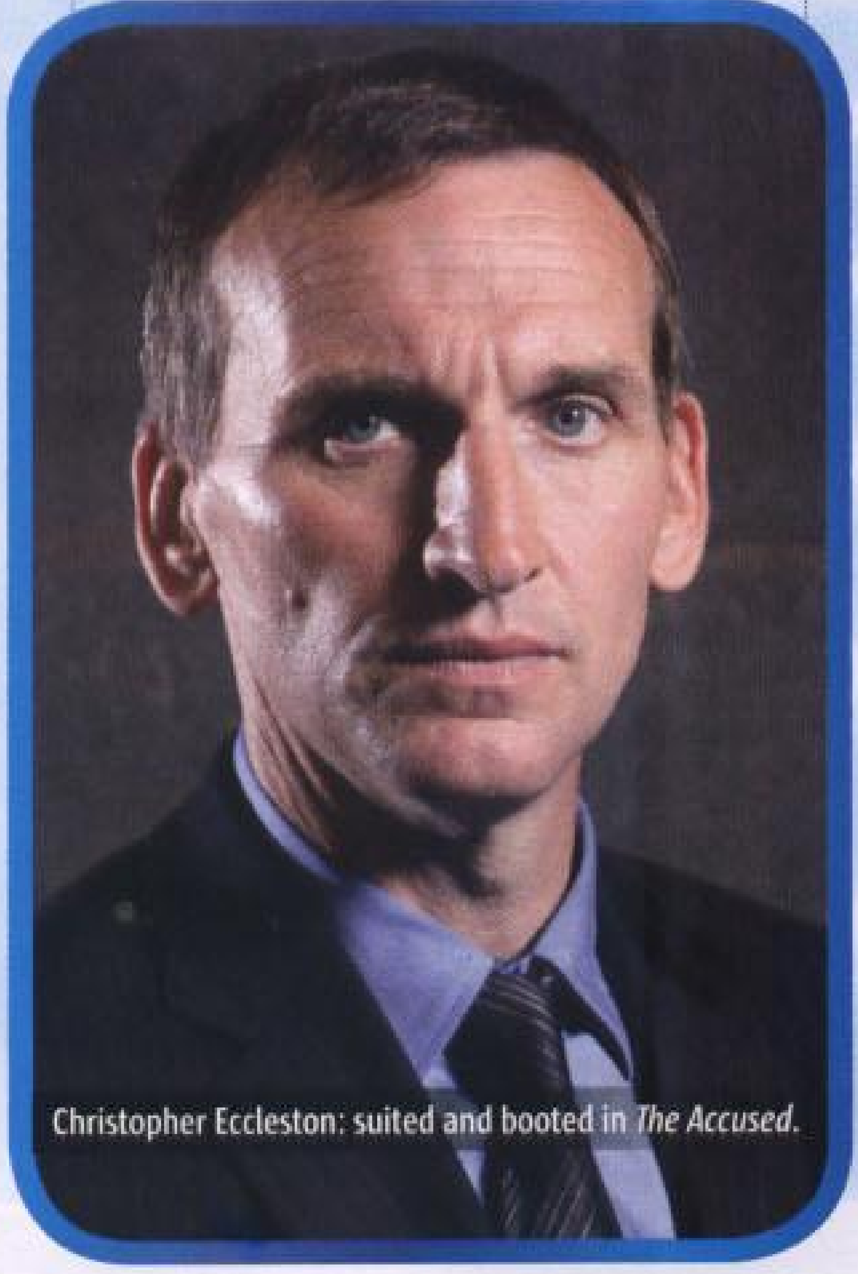
Karen Gillan will star opposite Robert Sheehan and Gillian Anderson in *Romeo and Brittney* to be directed by David Baddiel next May, playing a New Jersey High School student, who finds herself *Alice in Wonderland*-style trapped in thirteenth-century Verona in a real-life version of *Romeo and Juliet*, desperate to avoid her character's fate. Karen carried off Ultimate UK TV actress at the *Cosmopolitan Ultimate Women of the Year Awards* on 2 November, and alongside **Steven Moffat** has been nominated for the 2010 *Glenfiddich Spirit of Scotland Awards* to be announced in December.

Aladdinmania

John Barrowman stars in *Aladdin* at Glasgow's SECC Clyde Auditorium until 9 January (Tickets via 08443 954000) – he also appears on BBC One's *Strictly Come Dancing* Christmas Day Special, directly after *Doctor Who*, alongside **June Brown. Frazer Hines** is Wishee Washee in *Aladdin* at Kettering's Lighthouse Theatre until 26 December (01536 414141). **Bruno Langley** stars in *Aladdin* at Buxton Opera House until 1 January (08451 272190). **Nicholas Pegg** is writer of *Aladdin* at Hornchurch's Queen's Theatre, featuring *Dragonfire*'s **Stuart Organ** until 15 January (01708 443333).

Behind Who

Nigel Planer is Captain Hook in *Peter Pan* at Sheffield Lyceum Theatre. **Nicholas Parsons** narrates *Snow White on Ice* at Cambridge Corn Exchange. *Time and the Rani*'s **Richard Gauntlett** is Dame Trott in *Jack and the Beanstalk* at Norwich Theatre Royal. *Sarah Jane*'s **Nigel Havers** is King Rat in *Dick Whittington* at Birmingham's Hippodrome. **Philip Olivier** is Muddles in *Snow White and the Seven Dwarfs* at the Worthing Connaught.


Christopher Eccleston: suited and booted in *The Accused*.

Mark of the Ronnie

Before *Doctor Who* on Christmas Day, BBC One airs *The One Ronnie* with *Sarah Jane Comic Relief* guest star **Ronnie Corbett** in sketches with **Catherine Tate, James Corden, June Whitfield** and **Richard Wilson**. Tate, who in her Nan persona, switched on the Stella McCartney store Christmas lights on 22 November, has written/directed an autobiographical short film for Sky1's *Little Crackers* running from 19 December, playing her own mother (another is written/directed by **Meera Syal**). Tate, who appeared in *Star Child* by Patrick Barlow at the Almeida theatre on 5 December alongside **Bill Paterson** in aid of The Art Room, plays Belinda opposite **Mark Gatiss, David Troughton** and **Jenna Russell** in *Season's Greetings* at the Lyttleton Theatre in repertory until 13 March (020 7452 3000). Tate's 3D performance as Queen Isabelle in *Gulliver's Travels* (with **James Corden** as Jinks) arrives in UK cinemas on Boxing Day.

Theatre Treats

Peter Davison and **Sheridan Smith** continue in *Legally Blonde the Musical* at London's Savoy Theatre (08701 6487870). **Sylvester McCoy** stars as Captain Grimes in the first-ever staging of Evelyn Waugh's *Decline and Fall* at London's Old Red Lion Theatre until 8 January (020 7837 7816). **Louise Jameson** plays 12 characters in one-woman show *Pulling Faces* at various locations over the next month. **Bonnie Langford** is in cabaret at New York's E:Café at Brits Off Broadway until 2 January (*www.59e59.org*).

TV Briefs

Christopher Eccleston, who attended a charity screening and Q&A of *Hillsborough* in Liverpool on 6 December, received plaudits for his performance as Willy Houlihan in *Accused: Willy's Story* (15 November). During November **Bernard Cribbins** appeared in ITV1's *Bookaboo* and read *For the Fallen* at the *Festival of Remembrance*. **Gugu Mbatha-Raw**'s JJ Abrams NBC drama *Undercovers* has been cancelled. **Alice Troughton** and **Ashley Way** directed recent *Merlin* episodes. BBC West Midlands local programme *Inside Out* included extracts from a previously unbroadcast interview with **Delia Derbyshire** (15 November).

Festive TV & Film

Animals United in 3D arrives in UK cinemas on 17 December with **Billie Piper** as the UK dubbed voice of the wife of a mischievous meerkat called Billy (**James Corden** also features). **Colin Baker, Frazer Hines, Katy Manning, Louise Jameson** and **John Leeson** compete in a *Doctor Who*-themed edition of BBC Two's *Eggheads*. **Euros Lyn** directs the first two episodes as **Jean Marsh** reprises Rose Buck for BBC One's *Upstairs Downstairs* also featuring **Anne Reid** as Mrs Thackeray the cook (executive produced by **Piers Wenger** and produced by **Nikki Wilson**). Piers and **Beth Willis** are executive producers of BBC Two's *Eric and Ernie*, directed by **Jonny Campbell**. BBC Four screens an adaptation of **Douglas Adams'** *Dirk Gently's Holistic Detective Agency*. BBC One features **Simon Nye**'s version of *Just William* directed by **Paul Seed. Lindsay Duncan** narrates BBC One's **Matt Lucas** and **David Walliams** airport mockumentary, *Come Fly With Me*.

Tennant Joins MU

David Tennant has been cast as coach Jimmy Murphy in *United*, a BBC Two drama written by **Chris Chibnall**, directed by **James Strong**, about the 1958 Munich Air Crash, which claimed the lives of 22 passengers including eight Manchester United players, which began shooting in November in the North East. David presented Radio 2's *How Roald Dahl Shaped British Pop* on 22 November.

Awards

Toby Whithouse's *Being Human* won Best Television Drama and *Coronation Street* (produced by **Phil Collinson**) Best Television Continuing Drama at the 2010 Writers' Guild Awards on 21 November (*Corrie*'s live episode was on 9 December). **Brian Cant** was recipient of a special award at the Children's BAFTAs on 28 November for his service to children's television.

Quickies

Canvas artwork by **David Tennant, Billie Piper, Freema Agyeman, Catherine Tate** and **Russell T Davies** was lately auctioned via eBay on behalf of the Willow Foundation. Congratulations to **Gareth David-Lloyd** on marrying Gemma on 1 November. **Nicola Bryant** has been promoting **Nev Fountain**'s *The Mervyn Stone Mysteries*, having appeared on the cover of the first book in the series, *Geek Tragedy* (see *www.mervynstone.com*).

Ingrid Pitt in *The Time Monster*.

Obituary

Hammer Horror star **Ingrid Pitt**, who played Queen Galleia in *The Time Monster* and Solow in *Warriors of the Deep*, and who wrote the unmade *Doctor Who* adventure *The Macros*, died on 23 November aged 73. **Ina Clare**, who was an extra in *The Leisure Hive* and *Remembrance of the Daleks*, died on 30 October, aged 77.

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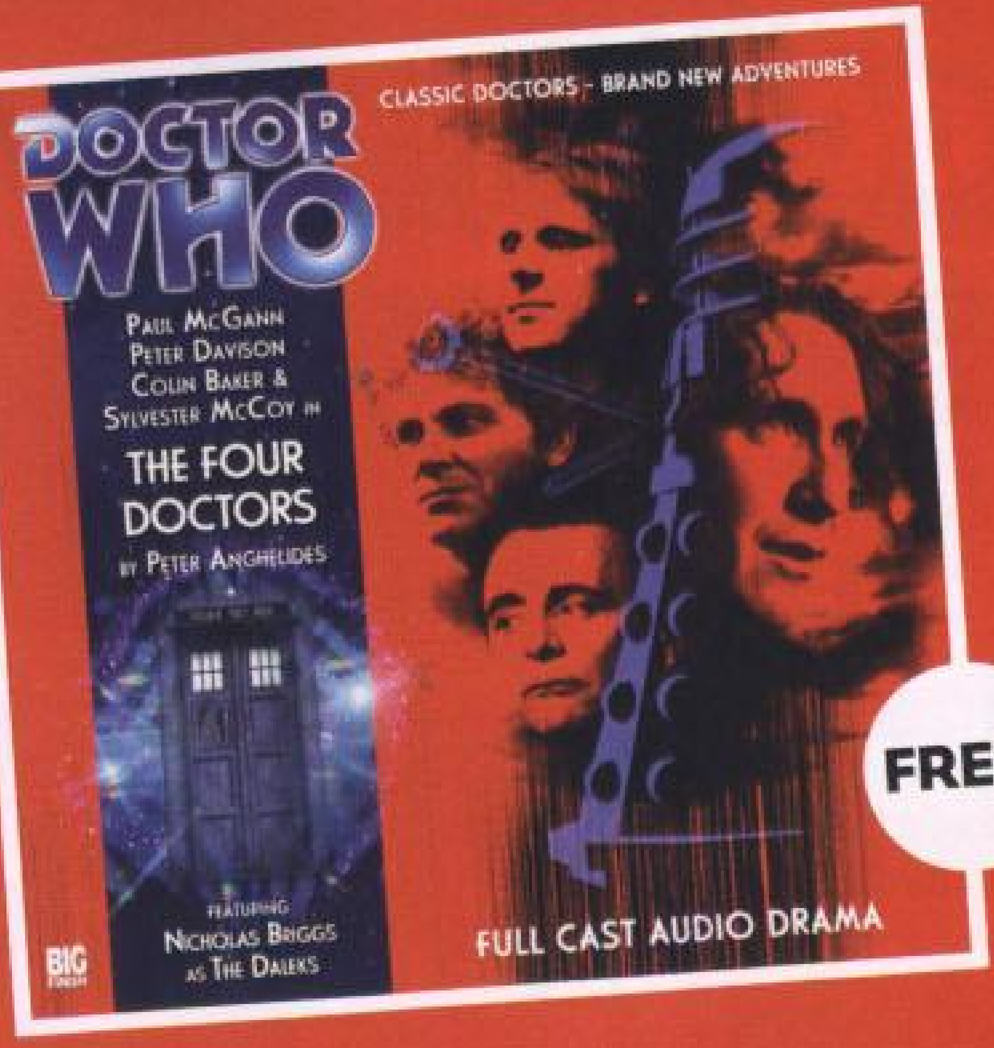
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FRIDAY 31

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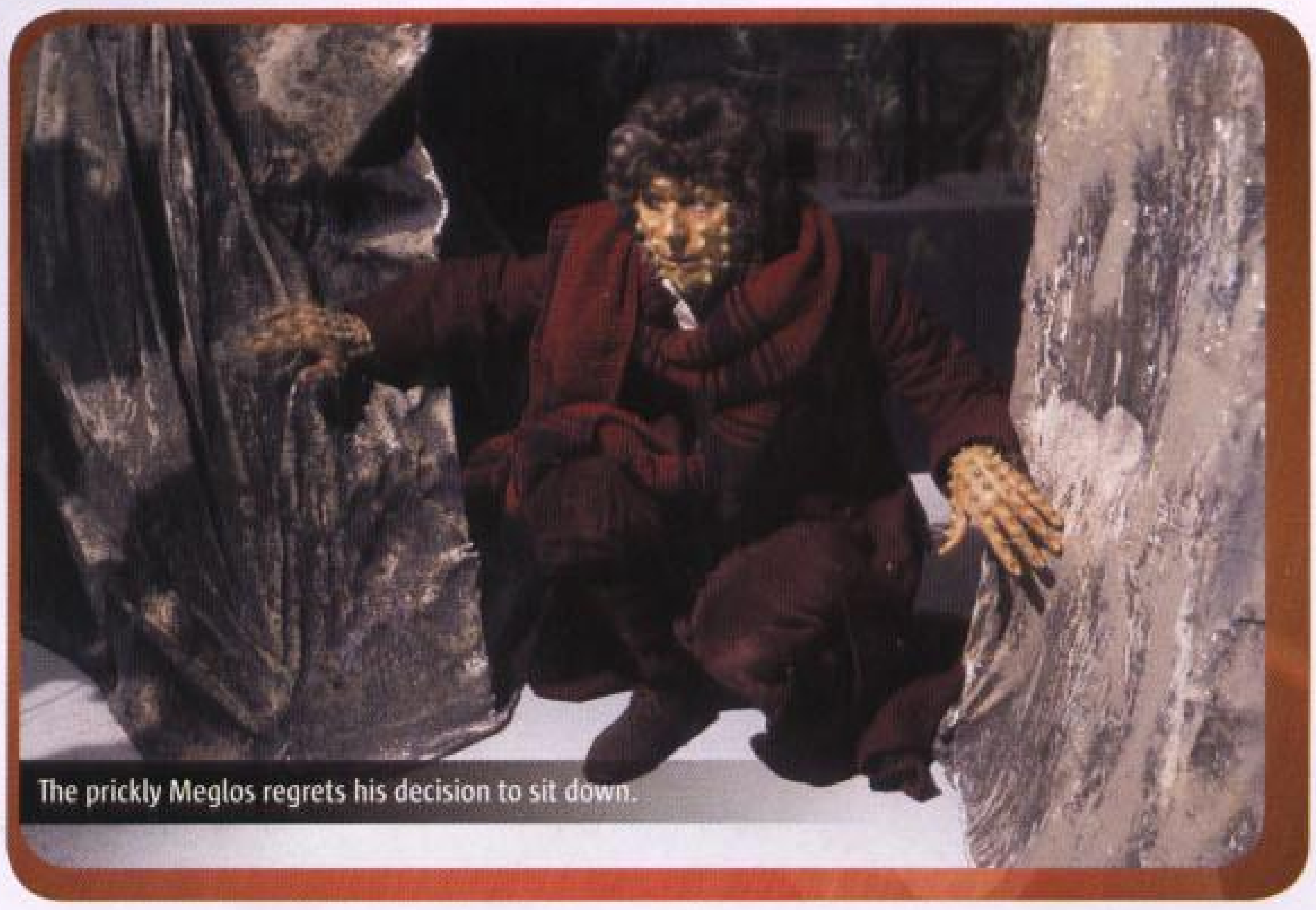
Audio Drama CD *Relative Dimensions* by Marc Platt [Eighth Doctor and Tamsin] Big Finish £10.99 See page 18

Audio Drama CD *The Companion Chronicles: Quinnis* by Marc Platt [First Doctor and Susan] Big Finish £8.99 See page 18

Audio Drama CDs *The Lost Stories: The Second Doctor* box set by Dick Sharples; Terry Nation [Second Doctor, Jamie, Zoe; Sara Kingdom][Contains *Prison in Space* and the US Dalek Pilot] Big Finish £25.00 See page 17

Audio Drama CD *The Four Doctors* by Peter Anghelides [Fifth, Sixth, Seventh and Eighth Doctors] Free – available to Big Finish subscribers only.

Audio Drama CD *Bernice Summerfield – Dead Man's Switch* by John Dorney and Richard Dinnick [Benny] Big Finish £10.99



The prickly Meglos regrets his decision to sit down.

Meglos

AND SO *DOCTOR WHO'S* eighteenth season – one of its most challenging, and possibly contentious – is finally completed on DVD with the release of *Meglos*, the season's misfit. "I've always seen *Meglos* as being a little late to the party," reveals Chris Chapman, who produced the main supporting featurette. "I can imagine it staggering drunkenly down the road towards Television Centre, hoping to gatecrash Season 17 – the *Doctor Who* equivalent of the student bash – only to find that it got the dates wrong, it's broad daylight and [script editor] Christopher H Bidmead has swapped the party for a telebiogenesis research conference. It's a script full of crazy comic ideas – an evil cactus, bumbling space pirates and a bank manager in space – that somehow ended up being played almost dead straight. One year earlier, it could have been vintage comic *Doctor Who* – as it stands, it's a Season 18 story which continues to divide fan opinion. I was interested to know what the writers of the story made of all this."

For those writers – John Flanagan and Andrew McCulloch – *Meglos* was only the second TV writing commission, for a partnership that still endures. "They notably once admitted to knowing nothing about science-fiction when they received the *Meglos* commission," Chapman points out, "but they've rarely given interviews on the subject. Andy now lives in France, crossing the Channel only occasionally to work with his old buddy. Knowing this, I immediately saw the potential in putting together a different kind of 'making-of' piece – one which ditched the usual production overview approach, instead reuniting the pair for a road trip around their old London haunts, visiting places that played a part in the writing of this story. Despite having mixed feelings on the success of *Meglos*, Andy and John were more than happy to come on board, and we spent a mad and crazy day tearing up and down the streets of London in a black cab – trying to get to the heart of what on earth *Meglos* is all about.

"By the end of our recording day for *Meglos Men*," Chapman concludes, "it really felt like John and Andy had been able to put some cactus-shaped ghosts to bed – and I'd be curious to see if this helps any *Doctor Who* fans to re-evaluate the story itself."

Other supporting features are provided by fraternal partnership Simon and Thomas Guerrier, a creative team new to the *Doctor Who* DVD range. "Tom used to come round to borrow my *Doctor Who* DVDs," says Simon, who **DWM** readers may be familiar with as a writer, "and one day asked how he might pitch to work on them. [Commissioning editor] Dan Hall gave us a try-out – *All's Wells That Ends Wells* on *The Ark*, which is coming out soon – and when we didn't get that completely wrong, commissioned us for some more."

"I'm a big fan of *Doctor Who*," says Tom himself, "so it didn't take much persuasion for me to go digging up facts about these classic stories."

The brothers' primary contribution is a piece in tribute to Jacqueline Hill, star of the earliest episodes of *Doctor Who*, who unusually made a return guest appearance playing a different character in *Meglos*, and sadly died several years later. "I hope we were sensitive in our approach," says Simon. "I did a fair bit of research before we contacted anyone. Jacqueline attended just one *Doctor Who* convention and gave one interview to **Doctor Who Magazine**, both in the mid-1980s. We wrote to Jacqueline's husband, Alvin, and explained we wanted to produce a tribute to Jacqueline and place *Doctor Who* as just one part of her career – and life. Once Tom and I had met him to discuss what we had in mind, Alvin was incredibly generous – offering insights, suggestions and his own personal photos." **DAVID DARLINGTON**

DVD 2|ENTERTAIN

RELEASED 10 January 2011
PRICE £19.99 RRP
FEATURING The Fourth Doctor (Tom Baker), Romana (Lalla Ward) and K9 (John Leeson)
WRITER John Flanagan & Andrew McCulloch
FIRST BROADCAST 27 September 1980 – 18 October 1980

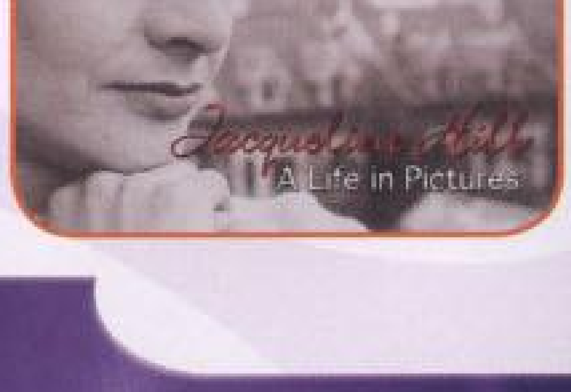
WHAT'S IT ABOUT?

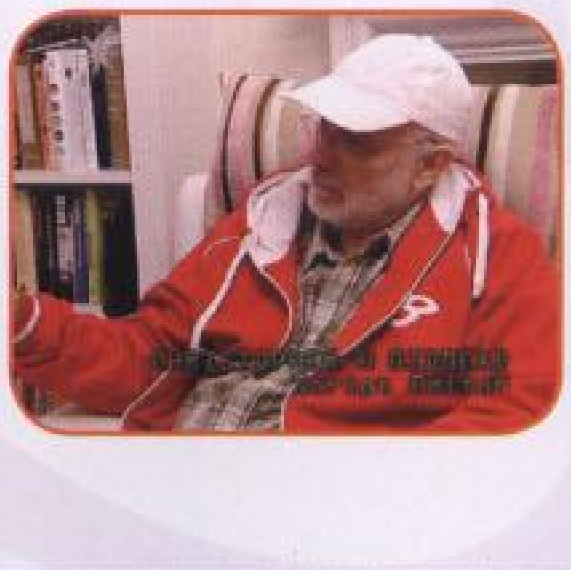
The Doctor is summoned to the planet Tigella to resolve a dispute between the Savants and the Deons over the mysterious Dodecahedron. But the alien Meglos is plotting to steal the artefact for his own, nefarious purposes...

EXTRA FEATURES

- *Commentary* with star Lalla Ward, guest star Christopher Owen, writer John Flanagan and composers Paddy Kingsland and Peter Howell
- *Meglos Men* – the writers and script editor discuss the making of *Meglos*
- *The Scene Sync Story* – feature on the pioneering 1980s visual effects process
- *Jacqueline Hill: A Life in Pictures* – A look at the life of actress Jacqueline Hill
- *Entropy Explained* – science featurette
- Isolated Score
- PDF *Radio Times* listings, Programme subtitles and subtitle production notes
- Photo Gallery
- Easter Egg
- Coming Soon: *The Mutants*

BUY IT BECAUSE: It's the most fun, playful story of an otherwise serious season.





The **Lost Stories**: The **Second Doctor Box Set**

THE SECOND DOCTOR is the latest to get the *Lost Stories* treatment, with an adaptation of the unmade adventure *Prison in Space* coming to audio.

"It's a mixture of narrated and acted," explains Simon Guerrier, who's reworked the original script. "What it reminded me most of is the *Two Ronnies* serial *The Worm That Turned*, in which Diana Dors runs a rather camp fascist system that subjugates men, who wear dresses and do the housework. It's a similar sort of thing, but it's also quite a traditional *Doctor Who* story in that it's about the Doctor helping the rebels defeat the villain, and the rebels and the guards finding common ground by the end of it. So it's actually not an unusual *Doctor Who* story."

AUDIO DRAMA BIG FINISH

RELEASED 31 December 2010
PRICE £25.00 (download), £29.99 (CD), £35.99 (CD overseas) including p&p
FEATURING The Second Doctor, Jamie, Zoe; Sara Kingdom
STARRING Frazer Hines, Wendy Padbury; Jean Marsh
WRITTEN BY Dick Sharples, Terry Nation

WHAT'S IT ABOUT?

Audio adaptations of two scripts, written in the 1960s but never made as TV programmes: *Prison in Space*, originally intended for *Doctor Who*'s sixth season, and the pilot episode of Terry Nation's abandoned US Dalek series.

HOW DO I BUY IT? Send a cheque, payable to Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF. Alternatively, phone the credit card hotline on 01628 824102 or email *sales@bigfinish.com* or visit *www.bigfinish.com*

Sounds very 60s, though. "Yeah," Simon agrees. "I think the level of humour in it feels very similar to other shows of its time – it's like everything from the *Carry On* films to *On the Buses!* It does feel very much of its time."

Accompanying *Prison in Space* is *The Destroyers*, the pilot episode of an unmade Dalek spin-off.

"The idea was that the Daleks wouldn't be in *Doctor Who* any more – they were killed off in *The Evil of the Daleks* – so they were going to be shipped off across the pond to have their own show," producer David Richardson explains. "It was very close to being made, I believe, but just weeks before production was due to start, they pulled the show. That script has sat around for years, and we thought we could do it as part of the Second Doctor's box set – because had it gone out, it would have been during the Second Doctor's era, albeit on a different channel and in a completely different country!"

DOCTOR WHO
THELOSTSTORIES
PLUS! THE U.S. DALEK PILOT EPISODE
THE SECOND DOCTOR BOX SET
PRISON IN SPACE
WENDY PADBURY & FRAZER HINES

It stars Jean Marsh, reprising her role of Sara Kingdom that she originally played in 1965/66's *The Daleks' Master Plan*. "The story revolves around Sara battling Daleks on an alien planet," reveals David. "It's a pure Terry Nation 1960s Dalek-fest, with alien jungles and things! It's interesting, actually, because she didn't know anything about it, even though it was only weeks away from production, so would she have played it on telly? But Sara Kingdom and Jean Marsh are totally interlinked, so I was committed to getting her."

And if the *The Destroyers* is a success, could it become a series? "It did occur to me that it would be nice to continue it," nods David, "because it ends on a cliffhanger, but who knows? There's always a possibility!" **DAN BERRY**

BUY IT BECAUSE: Two new old stories, glorious nostalgia, and loads of Daleks.

The **Demons** of **Red Lodge**

EARLIER THIS YEAR, BIG FINISH opened its doors to pitches from listeners for a single 25-minute story featuring the Fifth Doctor and Nyssa, and Rick Briggs' *The Entropy Composition* was the result.

"I've been pushing away at screenwriting for a few years now," says Rick, "but this is my first commission, so it's pretty exciting for me. You couldn't choose a better thing to get your first commission on!"

Was Rick confident when he sent in his idea? "Completely the opposite, to be honest," he laughs. "I really didn't think I had much of a chance. There were so many entries, and I'm sure there were so many great ideas, that it was such a surprise to be recognised.

"The story's set across two different time periods," he explains, "one of which is a musical archive in the far future, the other is Earth in 1968, a fabulous period in history both for *Doctor Who* and for music. I guess you could view this as the final 25 minutes of a bigger story. It gets rid of the build-up by dropping us in right at the very climax. In some ways, I think the 25-minute format is not as difficult as I'd expected it to be.

"I wanted the Doctor and Nyssa to have as much to do as possible. Peter and Sarah have a lot of work to do in this *script* – there's only one scene, I think, which doesn't involve them. Seeing the actual recording's been amazing, because you suddenly see a whole bunch of new stuff in your lines that you never knew was there."

DOCTOR WHO
THE DEMONS OF RED LODGE AND OTHER STORIES
THE AUDIO ADVENTURES OF DOCTOR WHO

The Entropy Composition forms part of *The Demons of Red Lodge and other stories*, a collection of four self-contained episodes. Joining Rick are John Dorney (with *Special Features*), William Gallagher (*Doing Time*), and **DWM**'s own Jason Arnopp (who's written the title story).

"I suppose I deliberately played to the virtues of only having 25 minutes by – hopefully! – not having a dull moment," says Jason, "and getting into the story straight away. In terms of the tone, I'm a big fan of dark, scary *Doctor Who*, and I think I was channelling [1999 movie] *The Blair Witch Project*. I wanted to put the Doctor in the middle of that."

AUDIO DRAMA BIG FINISH

RELEASED 31 December 2010
PRICE £12.99 (download), £14.99 (CD), £15.50 (CD overseas) including p&p
FEATURING The Fifth Doctor (Peter Davison), Nyssa (Sarah Sutton), James Fleet (Martin Ashcroft), Susan Kyd (Emily Cobham), Andree Bernard (Erisi)
WRITTEN BY Jason Arnopp, Rick Briggs, William Gallagher and John Dorney

WHAT'S IT ABOUT?

Four new adventures in time and space! A lost symphony is discovered; something nasty lurks *outside* a woodshed; the Doctor becomes a criminal mastermind; and a DVD commentary for *The Tales of Terror* is provided by a 'John Smith'...

HOW DO I BUY IT? See box above.

"With a one-parter it's best if you come up with a simple idea that you couldn't do in more than one episode," says John, whose story sees the Doctor taking part in a DVD commentary. "If you feel like you're condensing a four-part story into one part, you need to come up with a simpler idea!"

"I'm very nervous!" Rick smiles. "It's going to be interesting to see how other people take to it. It's going to be a nerve-wracking December..." **DAN BERRY**

BUY IT BECAUSE: It's a rich mixture of strong, inventive, surprising stories.

JANUARY 2011

THURSDAY 6

Talking Book CD *The Edge of Destruction* by Nigel Robinson [First Doctor, Ian, Barbara, Susan] AudioGO £12.99
See page 19

Audio Reading CD *The Jade Pyramid* by Martin Day. [Eleventh Doctor and Amy. Read by Matt Smith] AudioGO £8.99
See page 19

MONDAY 10

DVD *Meglos* by John Flanagan and Andrew McCulloch [Fourth Doctor, Romana and K9] 2|entertain £19.99
See page 16

THURSDAY 13

DWM 430 Panini £4.50

MONDAY 31

DOCTOR WHO
THE MUTANTS
The JON PERTWEE Years 1970-74

DVD *The Mutants* by Bob Baker and Dave Martin [Third Doctor and Jo] 2|entertain £19.99

Audio Drama CD *The Crimes of Thomas Brewster* by Jonathan Morris [Sixth Doctor, Evelyn, Thomas] Big Finish £14.99

DOCTOR WHO
PRISONER OF THE SUN

Audio Drama CD *Prisoner of the Sun* by Eddie Robson [Eighth Doctor] Big Finish £10.99

DOCTOR WHO
PERI AND THE PISCON PARADOX

Audio Drama CD *The Companion Chronicles: Peri and the Piscon Paradox* by Nev Fountain [Sixth Doctor and Peri] Big Finish £12.99

Audio Drama CD *Jago and Litefoot* Series Two box set [Jago and Litefoot. Contains *Litefoot and Sanders, The Necropolis Express, The Theatre of Dreams, The Ruthven Inheritance*] Big Finish £30.00

COMING SOON...

All the latest *Doctor Who* audio releases previewed...

FEBRUARY

THURSDAY 3

DOCTOR WHO
AND THE WAR GAMES
MALCOLM HULKE
READ BY DAVID TROUGHTON

Talking Book CD *The War Games* by Malcolm Hulke [Second Doctor, Jamie, Zoe. Read by David Troughton] AudioGO £12.99

TV Soundtrack CD *Genesis of the Daleks* by Terry Nation [Fourth Doctor, Sarah and Harry. Facsimile edition, with the CD made to look like the original 1979 LP release] AudioGO £5.99

THURSDAY 10

DWM 431 Panini £4.50

MONDAY 28

Audio Drama CD *The Feast of Axos* by Mike Maddox [Sixth Doctor, Evelyn Smythe, Thomas Brewster] Big Finish £14.99

DOCTOR WHO
LUCIE MILLER
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

Audio Drama CD *Lucie Miller* by Nicholas Briggs [Eighth Doctor, Lucie, Tamsin, Susan] Big Finish £10.99

Audio Drama CD *The Companion Chronicles: The Perpetual Bond* by Simon Guerrier [First Doctor and Steven] Big Finish £8.99

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO

Audio Reading CD *Short Trips – Volume 2* by various authors [various Doctors and companions] Big Finish £12.99

MARCH

THURSDAY 10

DWM 432 Panini £4.50

THURSDAY 31

Audio Drama CD *Industrial Evolution* by Eddie Robson [Sixth Doctor, Evelyn, Thomas] Big Finish £14.99

Audio Drama CD *To the Death* by Nicholas Briggs [Eighth Doctor] Big Finish £10.99

Audio Drama CD *The Companion Chronicles: The Forbidden Time* by David Lock [Second Doctor, Jamie, Ben and Polly] Big Finish £8.99

Relative Dimensions

DOCTOR WHO
PAUL McGANN IN
RELATIVE DIMENSIONS
BY MARC PLATT
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

SPOILER WARNING! If you've not heard *Deimos* and *The Resurrection of Mars*, you really need to stop reading now.

Because with all the surprises in the Eighth Doctor's current adventures, the TARDIS might as well have a revolving door. Lucie left, Tamsin replaced her, Lucie returned, Tamsin left, and now the very first *Doctor Who* companion – Susan Foreman, the Doctor's granddaughter, played by Carole Ann Ford – is back too.

She makes her return in *Relative Dimensions*, the Christmassy seventh chapter of the Eighth Doctor's current season, alongside her son, Alex, played by Jake McGann.

"He's very engaging," says Marc Platt, who created the character for 2009's subscriber bonus CD, *An Earthly Child* which also goes on general release this month. "He's a really fresh young actor. Youth culture is maybe a bit far away from me at the moment, but he's added stuff, and shifted dialogue around to make it more realistic for him. He has a great time working with his dad, as well, which is really rather sweet – there's a sense of family in the studio.

"The other thing about the story is that it's the Christmas one. The Doctor, having discovered that he's got a great-grandson, has made all these plans. He's decided that it would be really nice to have his family travelling with him, and I don't know that Susan – being protective as a mother – thinks that would be a good idea for her son."

That leads to some fractures in the characters' relationships – as fraught Christmases go, the TARDIS gives Walford a run for its money in *Relative Dimensions* – and some almost sinister behaviour from the Doctor. "There's something slightly odd, yes, I agree with you," acknowledges Marc. "I like emphasising the fact that he isn't quite human, and he doesn't see things the way we do."

"In the same way that happens with all families at Christmas," says director Barnaby Edwards, "there are fallings-out, and recriminations, and ugly words spoken. It's shifting loyalties. You think you know who's going to be with whom – that the Doctor and Susan will get on, or the two younger characters will get on – but that's not necessarily the case. It's four actors, four characters, and the script completely embraces everything that those characters can do – they have moments when they're weak, moments when they're strong, moments when they're annoying, moments when they're lovable... But ultimately, there's a big threat to the TARDIS, and they've got to bring their skills to bear." **DAN BERRY**

BUY IT BECAUSE: It's a character-driven piece, with lots of beautiful two-handed scenes.

AUDIO DRAMA BIG FINISH

RELEASED 31 December 2010
PRICE £8.99 (download), £10.99 (CD), £11.50 (CD overseas) including p&p
FEATURING The Eighth Doctor (Paul McGann), Carole Ann Ford (Susan)
ALSO STARRING Jake McGann (Alex)
WRITTEN BY Marc Platt

WHAT'S IT ABOUT?

Christmas is a time for family, they say – which is why the Doctor has invited his grand-daughter Susan, and great-grandson Alex for Christmas dinner in his time and space machine. But who, or what, is the spectre at their yuletide feast?

HOW DO I BUY IT? See page 17.

Quinnis

AUDIO DRAMA BIG FINISH

RELEASED 31 December 2010
PRICE £7.99 download, £8.99 (CD), £9.50 (CD overseas) including p&p
FEATURING The First Doctor and Susan
STARRING Carole Ann Ford
WRITTEN BY Marc Platt

WHAT'S IT ABOUT?

The planet Quinnis in the Fourth Universe appears, at first glance, to be an agreeable, exotic refuge for the two travellers. But the world is experiencing a terrible drought, and the Doctor becomes its unwilling rainmaker. Meanwhile, Susan makes an ally in a young girl called Meedla. But friends are not always what they appear, and the long-awaited rain isn't necessarily good news...

HOW DO I BUY IT? See page 17.

DOCTOR WHO
CAROLE ANN FORD
QUINNIS
BY MARC PLATT
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

IN 1964, VIEWERS WERE STILL getting to know the Doctor for the first time, *Inside the Spaceship* offered a glimpse of his life before Earth, when his granddaughter Susan mentioned a trip to the planet Quinnis. And that was that. No explanations, no follow-ups. Until now.

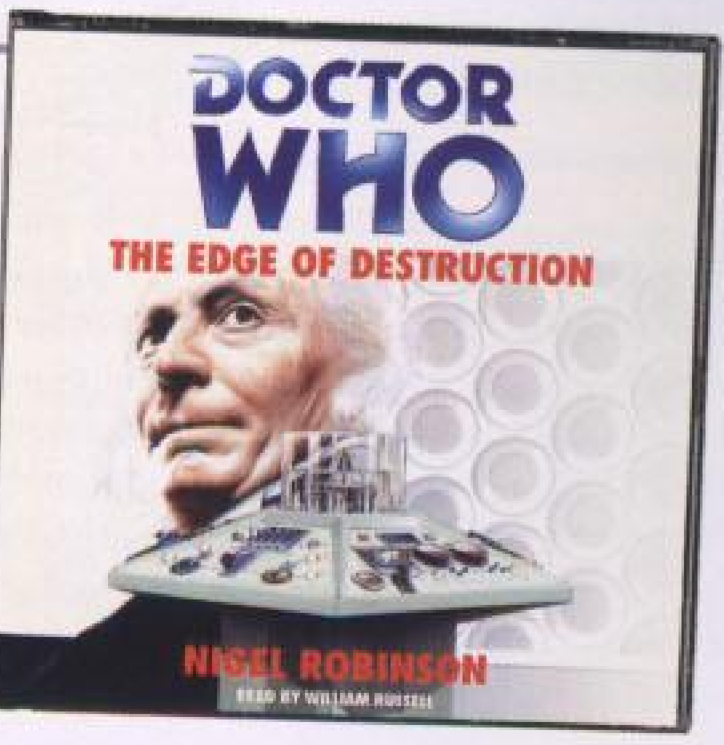
"Susan describes Quinnis in the Fourth Universe as a planet they visited four or five journeys ago, where they nearly lost the TARDIS," recalls writer Marc Platt, whose job it's been to extrapolate the details of that adventure. "The ship's scanner shows a dense jungle. That was all we knew. 'Over to you,' said David [Richardson, *Companion Chronicles* producer]. So I mixed together a couple of locations, the African savannah and a market town in central Madgascar, added a few quirks and an enemy circling above the story like a bird of prey.

"It's a story about the Doctor and Susan reaching a bit of a crisis point in their travelling relationship," he adds. "They visit an exotically strange town on the planet Quinnis, which is plagued by drought when the annual rains fail to arrive. Something is preying on the town, spreading ill omen amongst the superstitious people. The Doctor accidentally gets hired as local rainmaker, while Susan, left to her own devices, makes a rather less than suitable friend." And *Quinnis* contextualises the very beginning of *Doctor Who*, too: "The story also hints at why on earth the Doctor would have sent Susan to a dingy school in London in foggy 1963."

Our first glimpse of the Doctor and Susan in foggy 1963 was after Ian Chesterton and Barbara Wright had tumultuously entered their lives. Was their relationship any different before the addition of human companions? "They are much the same as we first see them on TV," explains Marc. "There's tremendous affection between them, but both are wilful characters. It's obviously a family thing. The Doctor fears that by taking Susan away from their home, he's deprived her of stability and friends of her own age. At this point, they are fairly new to the travelling experience and maybe not so good at spotting potential trouble."

Quinnis is one of two Marc Platt stories released this month to feature Susan Foreman (and both outside the era of the TV show – "I hope it still is the screen Susan," says Marc. "I think Carole would be the first to say if she wasn't happy"), as she also appears in the Eighth Doctor adventure, *Relative Dimensions* [see above]. But Susan's not the only link between the two stories. "Although *Relative Dimensions* was written first," Marc reveals, "David suggested, rather neatly, that the force that threatens Christmas in the TARDIS might have its origins a long time before on the unlucky world of Quinnis..." **DAN BERRY**

BUY IT BECAUSE: It's a story that's been untold for almost 47 years, from an unexplored period of the Doctor's life.



The Edge of Destruction

SINCE, LIKE, *FOREVER* *Doctor Who* fans have known that 1964's *Inside the Spaceship – The Edge of Destruction*, as it's also known – was the only *Doctor Who* story ever to be set entirely inside the TARDIS in one set of rooms... Dull? Uninteresting? Not a bit of it... "This one's a real dark, sinister and claustrophobic tale and great fun to work on," says sound designer Simon Power of this talking book. "It's a really tense psychological thriller, with all the characters conspiring against each other as they become trapped in the TARDIS. That gave me plenty of opportunities to layer up a few scary sound effects, especially for scenes like the one where Susan attacks Ian with a pair of scissors! At one point, Barbara is driven from a room by apparent poltergeist activity – so I took time to carefully layer up the sounds of books flying from shelves, test tubes smashing and chairs up-ending!"

"*The Edge of Destruction* is exciting from the first word to the last," declares the release's producer, Hilary Field. "Not until the very end do you know why all the strange things are happening to the TARDIS, or what's making them happen. And the TARDIS itself is a character in its own right in this one, so that tension is there from the beginning. As producer, you need to be aware of keeping up this tension throughout the whole of the story. With William Russell – who of course played Ian in the original 1964 television version – narrating the story and playing his original part, keeping up this tension was not difficult! "

"William is just great at reading all the parts," Power agrees, "and his cantankerous First Doctor is absolutely spot on. I remember parts of this serial from TV, and I was enthralled by the labrynthine interior of the TARDIS. Realising this gave me a chance to use some pretty long reverbs, to suggest loads more of the corridors and echoey rooms that lie ahead, as Ian and the Doctor rush towards the engine room – and I panned a breathing 'life support' effect through different positions to suggest they were moving towards or away from that engine room. But, as the story suggests that the TARDIS is not functioning properly, I had to resist many times on this one to use room ambience that included electronic whines or anything that suggested that the TARDIS was operational. It could be quite frustrating for a sound designer to be faced with the instruction 'the room was completely and utterly silent', but that happened quite a bit in this one!"

"William and I sat in our own little 'TARDIS' at the AudioGO Studios to record it," laughs Field, "so it wasn't difficult to imagine the tiny studio growing bigger, taking us down corridors, opening and slamming doors in front of us and getting up to all the tricks the TARDIS went through – though I have to say, we did draw the line at drugging our own cups of coffee!"

DAVID DARLINGTON

BUY IT BECAUSE: There's never been a story quite like it!

TALKING BOOK AUDIOGO

RELEASED 6 January 2011
PRICE £12.99 (CD), £10.80 (download)
FEATURING The First Doctor, Susan, Barbara and Ian
READ BY William Russell
WRITTEN BY Nigel Robinson

WHAT'S IT ABOUT?
The TARDIS malfunctions and the crew find themselves trapped inside. A simple technical fault? Sabotage? Or something even *more* sinister? Tension mounts as the Doctor and his companions begin to suspect one another...

HOW DO I BUY IT? Buy it from *www.audiogo.co.uk* or in high street stores.

The Jade Pyramid

AUDIO READING AUDIOGO

RELEASED 6 January 2011
PRICE £8.99 (CD), £6.60 (download)
FEATURING The Eleventh Doctor and Amy
READ BY Matt Smith
WRITTEN BY Martin Day

WHAT'S IT ABOUT?
The Doctor and Amy, and five would-be warriors, defend a Japanese village against an overwhelming enemy...

HOW DO I BUY IT? Buy it from *www.audiogo.co.uk* or in high street stores.

"**THE JADE PYRAMID** started out as a one-page pitch called *The Legend of the Seven Golden Warriors*," says author Martin Day, "which I described to Michael [Stevens, AudioGO commissioning editor] as an 'oriental, martial arts, kick-arse epic – in miniature!' It was also a rip-off of – I mean, allusion to – *The Seven Samurai* and a certain Hammer *Dracula* film... As a kid I loved the TV version of *Shogun* – and *The Water Margin*, and *Monkey*, of course – and I'm still fascinated by Japanese history and culture; I've been doing kendo and iaido for about five years. I'm not very good. My original idea was to twist *The Seven Samurai* and have the seven warriors as the bad guys threatening a village – I think they were going to be part of an attempt to invade Korea, and thus one of Japan's few 'foreign excursions' in medieval/early modern times – but what I eventually presented was much closer to Kurosawa's film. Anyway, at some point the title changed, but it was all still a bit epic. I suppose it was going to go over similar ground to my previous *Doctor Who* novel *Bunker Soldiers*, but with more science-fiction and fun. The big change – and it would have been hard enough to cram what I had into a standard audiobook anyway – was being told that it had to fit on one CD, rather than two! The setting remained the same – a village in feudal Japan – and it's still got samurai and ninja and ronin, and cherry blossom and temples and great big hairy monsters!"

"We were once again thrilled that Matt Smith could find time in his astoundingly busy schedule to read *The Jade Pyramid* for us," says commissioning editor Michael Stevens. "It's no small feat to create a cast of characters from scratch, and he manages it with typical verve and energy. He is helped by Martin's script, which conjures a vivid and exciting picture of feudal Japan."

"It goes without saying I can't wait to hear Matt's take on everything," Day enthuses. "That's definitely what I'm looking forward to most – hearing the Doctor say my lines! I started work on it around a year ago, so I didn't really have a chance then to get to know the new Doctor – but as usual Gary [Russell, script editor] kept me in the loop via scripts and a little presentation of a few rough cut episodes. By this stage, I'd written the story, and was given a weekend to revise the Doctor's bits if I wanted. But I stuck to some advice I got from Steven Moffat, from when I bumped into him at a scriptwriter's thing in Cheltenham – 'He's still the Doctor' – and didn't change too much."

"I'm delighted to say that this isn't the last we'll hear from Matt on audio in 2011," Michael Stevens concludes, teasingly... "... there's more to come!"

DAVID DARLINGTON

BUY IT BECAUSE: It's an epic in miniature – read by the Eleventh Doctor, Matt Smith himself. DWM

BBC
READ BY MATT SMITH
DOCTOR WHO
THE JADE PYRAMID
WRITTEN BY MARTIN DAY

Audio Drama CD *Gallifrey IV* by Gary Hopkins, Justin Richards, Scott Handcock & Gary Russell and David Wise [Romana 2, Leela, K9, Sixth Doctor. Four-story box set] Big Finish £35.00

APRIL

THURSDAY 7
DWM 433 Panini £4.50
FRIDAY 29
Audio Drama CD *The Companion Chronicles: The Sentinels of New Dawn* by Paul Finch [Third Doctor and Liz Shaw] Big Finish £8.99
ALSO THIS MONTH
Talking Book CD *Inferno* by Terrance Dicks [Third Doctor, Liz Shaw, the Brigadier, Benton]. Read by Caroline John] AudioGO £12.99
Hardback Novel *Dead of Winter* by James Goss BBC Books £6.99
Hardback Novel *The Way Through the Woods* by Una McCormack BBC Books £6.99
Hardback Novel *Hunter's Moon* by Paul Finch BBC Books £6.99

MAY

THURSDAY 5
DWM 434 Panini £4.50
TUESDAY 31
Audio Drama CD *The Companion Chronicles: Ferril's Folly* by Peter Anghelides [Fourth Doctor and Romana I] Big Finish £8.99
Audio Reading CD *Short Trips – Volume 3* by various authors [various Doctors and companions] Big Finish £12.99

JUNE

THURSDAY 2
DWM 435 Panini £4.50

ALSO COMING SOON

BBC DVD
DOCTOR WHO
THE ARK
The WILLIAM HARTNELL Years 1963-66

DVD *The Ark* by Paul Erickson and Lesley Scott [First Doctor, Steven and Dodo] 2|entertain £19.99
DVD *Mara Tales* – box set containing *Kinda* [Fifth Doctor, Tegan, Nyssa, Adric] and *Snakedance* [Fifth Doctor, Tegan, Nyssa] by Christopher Bailey 2|entertain £TBA
DVD *Day of the Daleks* [Third Doctor, Jo, the Brigadier, Yates, Benton] 2|entertain £TBA

All release dates are subject to change, and all prices are RRP.

GALAXY FORUM

Send your letters to... Galaxy Forum, Doctor Who Magazine, Brockbourne House, Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS.

E-mail: dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or visit the **DWM** Facebook page at www.facebook.com

Letter of the Month...

Congratulations on a well-conceived soap issue (**DWM** 428). I rather think Messrs Kibble-White and Hughes, writers of *The Greatest Soap in the Galaxy* feature, must have prescience. The moot point was raised in *The E20 Dilemma* box-out on page 20 as to why neither *EastEnders* nor *Coronation Street* are ever seen watching each other's soap drama. If the 2010 *Children in Need* 'tongue-in-cheek' East Street crossover is anything to go by, then it is quite clearly because they appear to exist conterminously in each other's world. Can we assume, therefore, that *Doctor Who* will soon be appearing in *Corrie* too?!

East Street was, by far, a more convincing crossover production than that of the much-maligned and badly-conceived 1993 *Children in Need Doctor Who/EastEnders* crossover, *Dimensions in Time*, but I for one greatly appreciate the recognition you have deservedly given *Dimensions in Time* (*Fact of Fiction*), whether it be canon or otherwise. To my mind it had the fundamental makings of a brilliant Seven Doctors adventure thwarted only by poor writing, a radically reduced time limit and (probably) too many cooks!

TIM SNELLNG EMAIL

Tim's letter wins him a copy of the brand new Eleventh Doctor audio story from AudioGO, *The Jade Pyramid* read by Matt Smith, out on CD on 6 January, RRP £8.99.

RETURN INN
THE ROVERS RETURN
THE QUEEN VICTORIA

The casts of *EastEnders* and *Coronation Street* team up for *Children in Need*. So when is *Doctor Who* getting its crossover with *Corrie*? Eh?

After last issue's journey into the world of soaps, normal service has been resumed. What did you make of it all... ?

Soap isn't Dirty...

I have to admit, that discovering that **DWM** 428 was going to be in the style of a soap magazine, my heart sank. I even complained to friends and went as far as to say that I would not be getting it. Shame on me. After buying the magazine (and let's be serious, who *wouldn't* buy it?), I was pleasantly surprised at how energetic, creative and uber-interesting it was. Thank you **DWM** and please accept my apologies – why did I doubt you? I won't be making that mistake again!

KEVIN WATTS FACEBOOK

Re **DWM** 428. You had me going for a minute there! I even said to my husband, "I hate the new look," then the penny dropped! In the words of a famous cartoon character, "Doh!" I never realised just how many soap stars have been in *Doctor Who*. It was a very clever and fun issue.

KATE GRIFFITHS EMAIL

It was very clever having the last issue look just like a soap magazine. While the issue has been in the front room, my entire family has looked at it! I thought it was brilliant! Isn't it weird how changing some of the colours really makes it look like a completely different magazine?

BARNUM SMITH EMAIL

I just picked up the latest **DWM** and was amused to see it had regenerated into a magazine about soaps (and *Doctor Who*). Always good to see a magazine taking a design concept and running with it for a single issue – congratulations to the designers and everyone involved.

ROB CAVE EMAIL

Well done for the latest issue of **DWM**. Although I'm not particularly a soap addict, it's always interesting to see how *Doctor Who* fits into the wider television landscape. Graham Kibble-White and Chris Hughes' feature gave me much food for thought, and the piece was a fascinating history of *Doctor Who*'s development in its own right. It's great to see **DWM** breaking its format once in a while – just like the TV show that inspired it!

TIM IRELAND SUNDERLAND

Thank you for presenting interviews with the likes of June Brown and Helen Worth in the last issue – performers who I don't think I've ever seen talk about their *Doctor Who* roles before. In fact, the whole issue was terrific. I bet some of the more humourless *Doctor Who* fans will have missed the joke of the last issue, claiming it was all about soap operas, and not our beloved show. Having read the mag from cover to cover, **DWM** 428 said more about the spirit of *Doctor Who*, and its place in popular culture than any issue for a long time. Bravo!

NICHOLAS HOWARD CHELTENHAM

I know some *Doctor Who* fans seem to think of 'soap' as a dirty word (in more ways than one), but I was delighted to see **DWM** stick up for the genre. I'm a big fan of *EastEnders* and *Coronation Street* as well as *Doctor Who* – and in my view, the Doctor has far more in common with the soaps than it does with most of the tedious sci-fi dirge out there like *Star Trek*. Too often critics of Russell T Davies' *Doctor Who* have decried the show as being 'soapy' – as though that's a *bad* thing to be. Soaps are fun, addictive viewing – just like *Doctor Who*!

EMMA ATKINS EMAIL

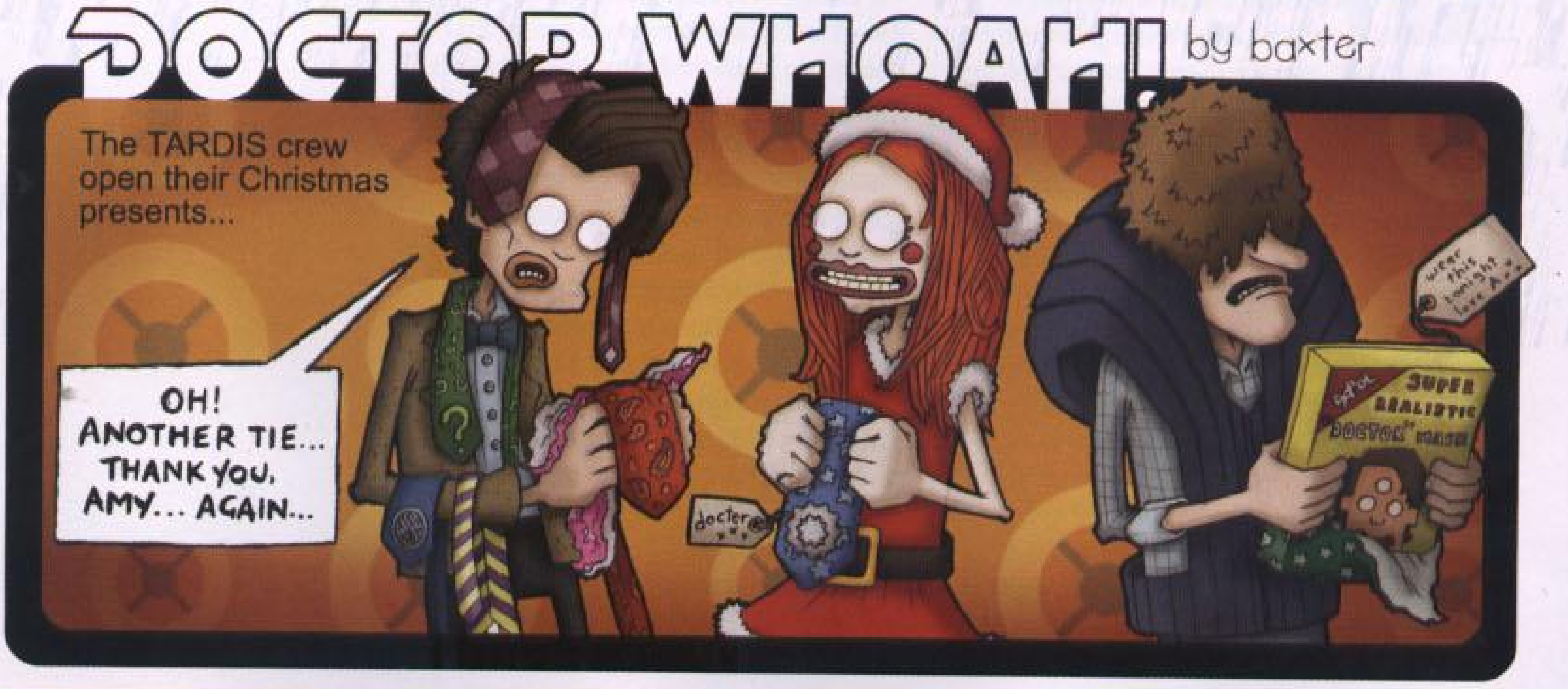
I was a little disappointed that my favourite soap opera didn't garner a single mention in the latest issue. It stars (among others) Carol from *The Sensorites*, Alydon from *The Daleks*, Ed Gold from *The Waters of Mars*, Gia Kelly from *The Seeds of Death*, and Bing Crosby from *The Daleks' Master Plan*. Its very format is extremely close to *Doctor Who*'s tried-and-trusted base-under-siege formula.

It starts off grounded in reality, but becomes increasingly bizarre and outlandish as it continues. It has a succession of different leading characters, and many memorable villains to boo and hiss. It commands a massive gay following (so I'm reliably informed). It's made on the cheap, but a cast of extremely talented actors make it extremely watchable. And most tellingly, it's notorious for its wobbly walls!

So how come there's not so much as a namecheck for the glorious *Prisoner: Cell Block H*? (Oh, and when is *Inside Soap* going to do a *Doctor Who*-themed issue?!)

ANDREW PHILIPS EMAIL

Our Soap Special seems to have gone down a storm with most of our readers. Phew! But what about *Doctor Who*'s own foray into soap when the Time Lord met the EastEnders...?


DOCTOR WHOAH! by baxter
The TARDIS crew open their Christmas presents...
OH! ANOTHER TIE... THANK YOU, AMY... AGAIN...
docter
wear this tonight love A
SUPER REALISTIC DOCTOR MASK

AND YOU TEXTED US TO SAY...

DAVID PERRY: 'Regarding **DWM** 427's interview – I wonder if Tom Baker deliberately wore a jacket with a button missing just to see if June Hudson would notice?' **MARK, CARDIFF**: 'I hope there are Easter Eggs on the *Mara Tales* DVDs. I love a Kinda surprise.' **KEV CHILVERS**: 'Big thanks to Alan Barnes for sorting out the UNIT dating. Now I can finally get on with my life.' **MARK FULKNER**: 'Isn't it marvellous how well Tom, Katy and Elizabeth look these days. Good health to all ex-companions and Doctors.' **IAN MUGAN**: 'At 53, am I the oldest subscriber to your illustrious magazine?' *[Er, no. Our oldest subscriber is 908 – Ed]* **EMMA LUCY** 'Hear hear, Mr Andrew Curnow! Surely *The Road to 76 Totter's Lane* is just begging to be made!' Send us your messages by texting DRWHO followed by your name and your message to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and the best will appear on this page. *Service Provider: Telecom Express 0870 8804869.

The Soap Dimension

Can I just say how pleased I was to see you featuring *Dimensions in Time* in your magazine? It might not have been very good, but it did serve two very useful purposes when it was first broadcast: firstly, supporting a charitable cause; and secondly ensuring that *Doctor Who* fans at least had some kind of an 'official' celebration on the show's 30th birthday. It's a criminal shame that it's not yet released on DVD!

JR SOUTHALL EXETER

Thanks for the *Dimensions in Time Fact of Fiction*. Has anyone noticed the dialogue on *Children In Need* directly prior to the broadcast of Part One? Jon Pertwee appears in character as the Doctor. "I've seen you in the year 2010," he says to Noel Edmonds in an irritated tone. "You're still on television!" Noel replies, "Am I doing serious programmes?" "No," replies the Doc, "I said I travel through space and time. I don't visit fantasy island!"

Presumably *Deal Or No Deal* is not a serious programme then!

CHRIS BIRCH EMAIL

Meanwhile, last issue, the Doctor brought the golden age of the Axons to a close in the final instalment of the latest comic strip.

Going for Gold

I loved the finale of the Axos comic strip and I couldn't help but think, do the heavenly hosts from *Voyage of the Damned* look like the Axons? I think so! Also, your mention of the Rani in the news section got me thinking, could River Song be the Rani? I reckon so!

IFAN BARBER LLANELLI, WALES

I *loved The Golden Ones*. It may be my favourite comic strip so far! The storyline was epic and I *loved* Amy's outfit! The highlight for me was definitely that the brilliant Jonathan Morris managed to weave a Harry Hill quote into a *Doctor Who* story. Genius!

KATY ROSE EMAIL

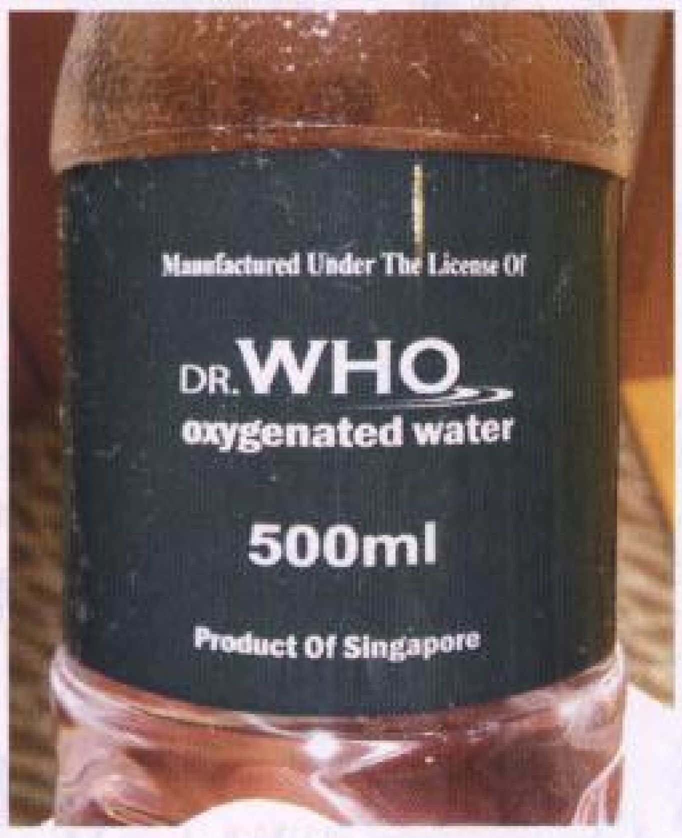
One reader found himself at odds with Dan Berry's review of Michael Moorcock's *Doctor Who* novel *The Coming of the Terraphiles*...

Book Him

The Coming of the Terraphiles doesn't feel like a *Doctor Who* novel? What a pity that the **DWM** reviewer has such a narrow view of what *Doctor Who* can or should be. I found echoes of *Doctor Who* stories as diverse as *Warriors' Gate* and *Gridlock* in *Terraphiles*, as well as a large dollop of *The Tides of Time*. I'm glad that Michael Moorcock was able to give us his brilliant, daft, expansive version of *Doctor Who*.

JOSIAH ROWE TENNESSEE

Wet Your Whistle



On a recent trip to Singapore, I found complimentary bottles of surprisingly *Doctor Who*-themed water in my hotel room. He gets everywhere!

GRAY CARPER HONG KONG

Blu-ray Blues

The idea of Blu-ray (besides the High Definition benefit) is that a single disc holds five times more than a DVD. For instance... I've just finished re-watching the excellent Series Two *Pushing Daisies* Blu-ray two-disc set, comprised of 13 episodes plus bonus features. 562 minutes across two discs. The latest *Doctor Who* box set? 594 minutes across *six* discs. You do the maths and work out how the set could have looked, and cost! It begs the question, did they really need to make the excellent *Confidentials* the 'Cut Down' versions?

Not happy.

DAN MARTIN BATTLE

And talking of the latest box set...

What a Load of Rubbish!

While queuing to see Matt and Karen at the recent HMV signing of the new DVD and Blu-ray box set, I was so embarrassed to be a fan. No, it wasn't the people camped out at midnight, or the fact we were all standing in the rain for a couple of hours. It was the amount of rubbish left behind as we herded into the store. It wasn't as though the bins were far away!

SABRINA COX BEDFORD

You just can't have too much of Murray Gold's music according to one reader...

Double Delight

Don't you dare! That's the reply I'd like to send to both Murray Gold and Silva Screen, in answer to Murray wondering in the sleeve notes if they should go back to singles. I am of course referring to the fact that Silva's incredible release of the Matt Smith soundtrack album is a two-disc set. I, and no doubt many other fans of the maestro's work, have been campaigning for 'double albums' for the last few years. One disc is just not enough to give us everything from Murray's brilliant scores. This year we get not one but *two*, with the Specials release. Doctor Ten's swansong, *Vale Decem* was worth the price of that CD alone.

PAUL HICKLING EMAIL

Here's an update on some information from our recent *Mawdryn Undead Fact of Fiction*...

Dead and Gone

I've just read your piece on *Mawdryn Undead* in **DWM** 427. As a regular visitor to Cornwall and Lanhydrock (one of the very best National Trust houses in the country), I must point out that the vintage car rides in the 1929 Humber 16/50 Open Tourer (Imperial) used in the story are sadly no more and have been replaced with a boring Golf Buggy! It's really not the same. This is because the guy who owned the car has retired after many years of ferrying people up and down the magnificent drive.

STEVE TRUMP UPMINSTER, ESSEX

Finally, just how excited are you about the *Doctor Who* Christmas romp, especially since the preview shown on *Children in Need*...?

Christmas is Coming!

I've just seen the trailer for *A Christmas Carol*, and I had to rewind to confirm that I had just seen not only Amy as a policewoman and Rory as a Roman, but that I'd also just seen a flying shark on the screen! The Special looks epic and it's certainly going to make my Christmas Day – forget presents and stockings, *Doctor Who* is when Christmas Day peaks! Oh, and thank goodness that time can be rewritten – the death of Dumbledore really upset me, so I'm glad he's back! Er, kind of.

LEWIS CHRISTIAN (17) EMAIL

Just saw the *Doctor Who* Christmas Preview on *Children in Need* and excitement is an understatement! You know you're a true *Doctor Who* fan when you rename Christmas to 'Smithmas' and when you're more excited about the Christmas Special than Christmas Day itself!

EVIE CLIFTON (14) EMAIL

And a very merry 'Smithmas' to all of you at home! See you in 2011!

ON THIS MONTH... 5 YEARS AGO

John Ainsworth remembers Christmas past with **DWM** 364..

The Longest Year Ever!

Christmas 2005, and we were all still reeling from the triumphant return of *Doctor Who* to our screens earlier in the year. "Blimey, wasn't that the longest year ever?" gasped show runner Russell T Davies in his *Production Notes* column. "Who could have seen all that coming?" he added, referring to the show's massive success with both public and media alike. 'Well, maybe Verity Lambert and her crew, way back in 1963. Oh yes. I think they always knew...' *Doctor Who* would, of course, go on to even greater success...

PRODUCTION
Radio Times

Russell T Christmas!

As if the return of *Doctor Who* wasn't enough, new Doctor David Tennant was about to star alongside Billie Piper in the first *Doctor Who* Christmas Day Special since 1965's *The Feast of Steven*. As Russell T revealed in **DWM**'s preview of *The Christmas Invasion*, he wasn't taking any chances with the ratings: "On Christmas Eve I will be arrested outside ITV Towers, in my Santa Suit, waving the pliers with which I'd hoped to disable their transmitter. Yes, it's that simple. But do your bit! Spread the word! Tell old women! Watch *Doctor Who*!" In the event, 9.8 million did!

DOCTOR · WHO
Billie Piper

Shakey!

While the Ninth Doctor regenerated on telly back in June, he made his final appearance in the **DWM** comic-strip story *A Groatsworth of Wit* – which guest-starred one William Shakespeare! "Everybody gets forgotten in the end, Rose..." the Doctor tells his companion at the end of the adventure. "No way," she replies, "Nobody's ever gonna forget you...' Blub! Author Gareth Roberts later adapted elements of his strip for television as the 2007 Tenth Doctor story *The Shakespeare Code*.

Bond and Billie?

Christopher Eccleston (the Ninth Doctor, remember?) may have jumped ship, but Billie Piper was set to continue playing Rose – at least for the moment. Of her involvement with *Doctor Who*, she told **DWM**, "It will be part of my life forever... it has been a life-changing experience." But elsewhere in the magazine, *Gallifrey Guardian* noted the tabloid rumours that Billie was due to leave the show at the end of 2006, her name having already been touted as a possible future Bond girl! In the event, Billie ended up playing a call girl in the 2007 series *Secret Diary of a Call Girl*. But who knows, she may yet be a Bond girl one day... DWM

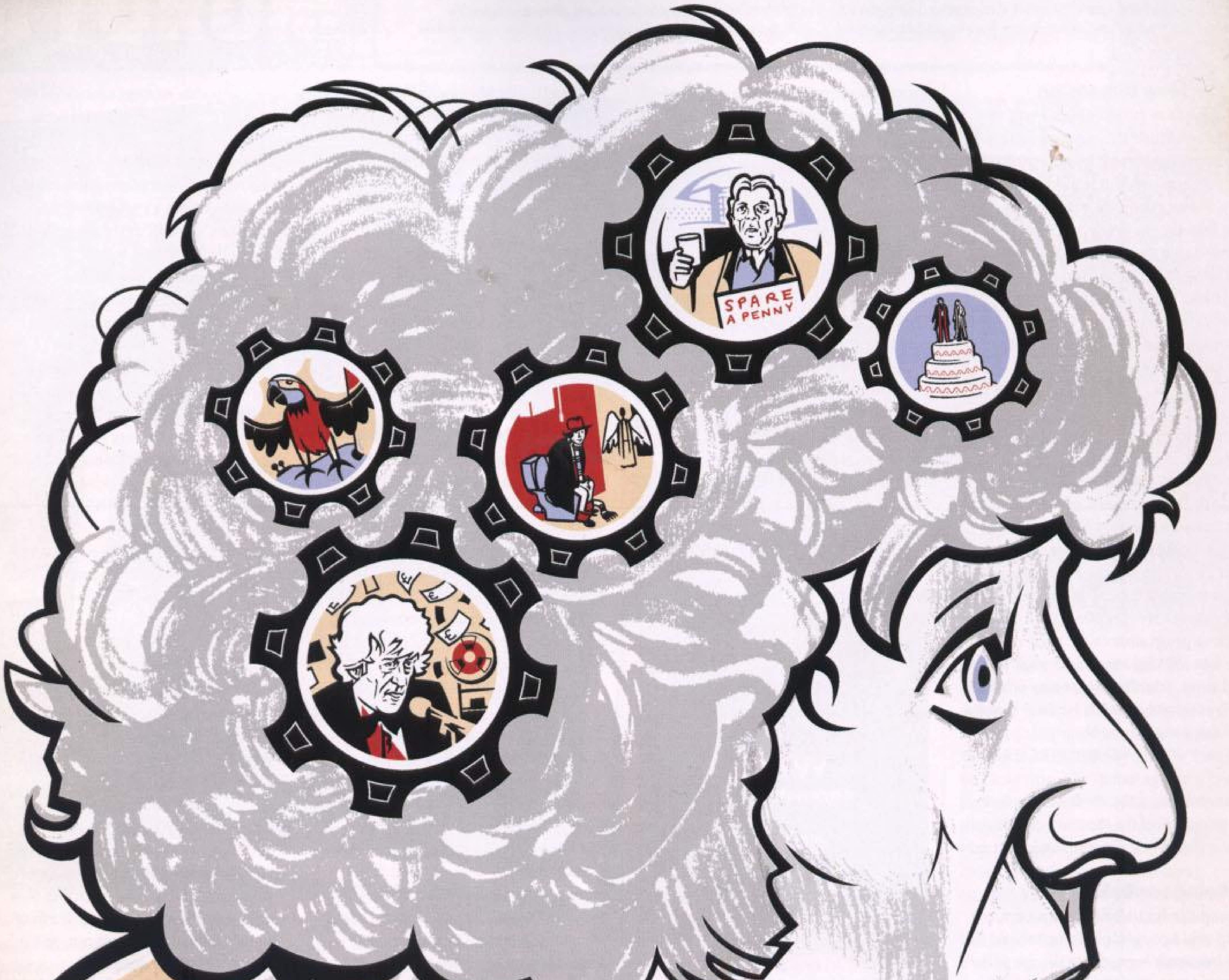

SPARE
A PENNY

FIG 1.1: INSIDE DR WHO'S MIND

The Universe According to TOM BAKER

DWM confronts the iconic Doctor Who and notorious fibber in a valiant if ultimately vain attempt to uncover the person behind the performance...

INTERVIEW BY **BENJAMIN COOK** ILLUSTRATION BY **BEN MORRIS**

Has anyone seen the *real* Tom Baker? Tall, white man; mid-70s. Hair: ashen, and less abundant than it was when he played Doctor Who on television. Eyes: the brightest, boldest, most mesmerizing blue. No? Well, do let me know if you see him, because I want to sit him down and find out what makes him tick.

"Tom Baker is probably the definitive Doctor," the current incumbent, Matt Smith, tells me when I corner him during filming of the 2010 Christmas Special. "I go to America, and that's who everyone dresses up as. It's Baker. It's the scarf, and the hat, and that long personality that matches his coat. It reminds you of what a wonderful history you're part of. Once you're in this show, it really latches on to you. It's incredible. His Doctor is absolutely the same man as mine."

When I read Tom his successor's kind words, the elder statesman of *Doctor Who* chuckles, leans in and explains, "The difference between Matt Smith and me is that he's an actor and I'm... well, I'm just Tom Baker. When I realised they liked Tom Baker, that's what they got. It was entirely me. Tom Baker in space. Shovelfuls of Tom Baker, like you're getting now – this performance that I'm doing for you."

The real Tom Baker is – to paraphrase Winston Churchill – a riddle wrapped in a mystery inside an enigma under a brown tweed jacket. He's a self-styled eccentric, and his own spin-doctor, which makes him a compelling interviewee, but also tricky to decipher. Some incongruity between a former Time Lord's professional persona and private self is to be expected, but it often seems like Tom is only interested in perpetuating his own mystification, his own fiction. What if this "performance" is *all* we get today?

I've met this character called Tom Baker in Soho early one Wednesday morning. He's clutching a Sainsbury's carrier bag, inside of which is a challah bun. It's a gift. He's autographed it. I don't know what to say. (No. Really. I don't.) We head to a Pret A Manger. If you read the interview with Tom and costume designer June Hudson in **DWM** 427, you'll know that Tom is unwavering in his adoration of Pret. It's his Mecca. He orders an espresso.

"Strong?" the man behind the counter asks Tom.

"STRONG?!" repeats Tom, as though he's just been asked to guzzle his own viscera out of a bucket, through a curly straw. "I'd f***ing hope it's strong!" Moments later, Tom is dropping coins into the charity box on the counter. "Is this for tips?" he enquires.

"No, sir, for charity."

"CHARITY?!" shoots back Tom. "F***ing hell, hand me a screwdriver." So far so the performance. But what a performance!

> *"I can afford to be gracious and say generous things about the people who took over from me. It's terribly important not to hurt people..."*

Settled at a window seat, steaming hot beverages in front of us, I broach the issue of Tom's successors. He doesn't often talk about them in interviews. We've mentioned Matt already, but what does Tom make of the others? Any favourites?

"Well, I didn't watch David Tennant," he replies, blowing gently on his strong espresso, "but I bought his Hamlet to watch on film. He was absolutely excellent. Wonderfully modern. To see a fresh Hamlet is a very thrilling thing. To have pulled that off, and Berowne in *Love's Labour's Lost* [Tennant played both parts in the same RSC season, in 2008], was a prodigious achievement.

"When I was at the National [in the late 60s/early 70s], I understudied about five parts in *Love's Labour's Lost*. Berowne wasn't one of them. Jeremy Brett was Berowne. He was amazing. Mind you, he was a more amazing Sherlock Holmes [Brett played the detective in a series of Granada TV films, 1984-94]. You really believed that this man was mad, that he shot up. Now, of course, Sherlock Holmes uses nicotine patches. That's a joke.

"Hardly anyone I know smokes now," Tom persists. "When I was young, you couldn't be an actor and not smoke. Someone I know won the gold medal for smoking at RADA."

Tom has played Sherlock Holmes twice himself – in a BBC mini-series in 1982, and in the theatre. "I cocked it up both times," he admits. In fact, Tom claims to have messed up pretty much every role in his 42-year career, except, of course, the one that made him a household name. Is he really – as Matt Smith suggests – *the* definitive Doctor? Is Tom comfortable bearing that accolade?

"Well, I can afford to be gracious," he considers, "and say generous things about the people who took over from me. It's terribly important not to hurt people, isn't it? Especially people who are following on. Especially Sylvester [McCoy], who's a wonderful comedian – oh, marvellous! It's easy to be generous about this little gnomish fellow with a Scots accent.

"I didn't know Colin [Baker], but I remember upsetting Peter [Davison] when he took over from me, because I said, 'He's a marvellous all-round ➤

Tom Baker meets up with **DWM**. Hello! © Dylan Thomas actor, but' – that chilling 'but' – 'he already has a fictional identity, so children have to make two imaginative leaps. That's fatal.'" Davison was, at the time, best known for playing veterinary surgeon Tristan Farnon in BBC series *All Creatures Great and Small*. "I thought that was a risk," opines Tom, "but it was up to them. It wasn't easy picking up after all the work I'd done. They wanted to do something different."

Is that how Tom felt taking over from Jon Pertwee in 1974?

"When I started, one of the difficulties was that Jon, who I didn't know – I only met him briefly for the regeneration... but I used to meet him afterwards at certain dos or in voice-over studios..."

Tom with "wonderful comedian" Sylvester McCoy...

The sentence is left hanging, for the moment, as Tom changes direction: "Jon was an insufferable know-all. He was very knowledgeable, very clever, but he didn't wear it lightly. He always knew better than you did. I can't bear people who are certain about everything. But he was terribly easy to tease. When I discovered this chink in his armour, I would tease him mercilessly, especially if there were a lot of people there.

"He liked the idea of big sums of money for voiceovers, so I would say to somebody, but in Jon's earshot, 'Somebody offered me £15,000 for a voiceover the other day. But I turned it down, because it was going to take a whole hour!' This wasn't true, but I could hear Jon's heart pounding. In fact, he died from a heart attack shortly after that. I think that's why.

"Jon actually found it physically impossible to buy a drink, and so did Douglas Camfield [who directed Tom in 1975's *Terror of the Zygons* and 1976's *The Seeds of Doom*]. I was in a lift once, and I heard Jon say to Douglas, 'Did you get away without buying one?' He said, 'Yes!' Jon said, 'Me too!' Isn't that amazing? They actually *could not* buy drinks. It's a strange anxiety, that.

"One of the difficulties," says Tom, returning to the original question, "was that Jon had jumped on the part so hard that all the writers were still writing for him [when Tom took over]. My first scripts arrived, and they were whippets***. There was something terribly substandard about them, and insufferably middle class. Men putting women down, that kind of s***. It still goes on a lot, doesn't it? It's okay if it's the Brigadier behaving like that, because no-one could do pompous like Nick Courtney. He was the most pompous man that's ever appeared on television. That was his genius. His very pomposity made him adorable. But I couldn't be pompous. I was only experienced in preposterous science-fantasy.

> *"Jon Pertwee was an insufferable know-all. He was very clever, but he didn't wear it lightly. I would tease him mercilessly..."*

"I was reading these scripts – hearing, such as it was, the rhythms of the speech – and it didn't please me at all. But I had to swallow it. I was just glad to have a job. Gradually, I began to change bits, and I realised that they liked what I was doing – my big eyes, my double takes, my silly hair – as long as I was sincerely silly. I was utterly convinced by my own silliness and my own sincerity. Yeah. Like Tony Blair.

"You see, Ian [Marter, who played Harry Sullivan] shouldn't have been in it. Ian was only in it because the BBC had originally offered the part – or were considering offering it – to Richard Hearne [*famous for his stage and TV character Mr Pastry – Ed*], who was an old man then. If they'd given it to him, he wouldn't have been able to run about like I could, so they got in powerful Ian. When I was cast, Ian was already under contract."

When Tom started on *Doctor Who*, he was, he says, "terribly flattered" by the attention of Elisabeth Sladen, who played Sarah Jane Smith. "She adored me. She found me funny. I loved her. She used to say, 'Listen to Tom. Tom will know how to do this,' which filled me with confidence – because, underneath that sweetness, Lis is deadly precise. But she didn't stay long. She got out while the going was good."

Of his other companions: "I got on terrifically well with Mary Tamm [the first Romana]. In reality, the TARDIS is smaller on the inside, and it was always pleasurable when I was stuck in there with Mary. I didn't get on so well with Louise [Jameson, who played Leela], especially to begin with. She said I was cold, which is an amazing word, and aloof. I don't know what it was, really. She didn't stay all that long either. But now I'm very friendly with Louise.

"At the time, I thought we could have done more with Leela. We could have developed it. I'm not talking about sex, but I wanted, sometimes, the girls to kiss me. Imagine the publicity! Leela kisses the Doctor! Moments like that would have amused the children. I used to suggest these things, but they'd say, 'No thanks, Tom.' They'd fob me off. The BBC is good at that. I was used to rejection."

By the end of his tenure, Tom had grown even less impressed with the TARDIS crew. "As I recall, we had at least three companions, which was too many. One of the girls [Tegan, played by Janet Fielding] was an airhostess. I'm not interested in airhostesses! It was dull. Sweet children, they were – what could be sweeter than Sarah Sutton [Nyssa]? – but they were standing around with nothing to do or say. I don't mean that John [Nathan-Turner, who produced Tom's final season] did that deliberately, but he must have known it wasn't interesting to me.

"John and I," continues Tom, "simply did not

In the early days, with action hero side-kick Harry, and the adoring Sarah Jane.

get on. When I said that I wanted to leave, he accepted with alacrity. He must have been very relieved, and I was glad to be gone. I wasn't getting on at all well with John, or with his boyfriend Gary [Downie, production manager on various 1980s episodes] – because obviously Gary was sympathetic to John. John had waited a long time to be producer, and suddenly he had the power, and he wanted to make his mark on it. We had some ferocious disagreements about scripts and scenes. Management would say, 'But Tom is the star of the show, and we've got ten million viewers,' and John would say, 'Yeah, but I'm the f***ing producer!'

"One time, I actually resigned," remembers Tom. This was in the late 70s, after a falling out with then-producer Graham Williams. "It caused absolute murder. Bill Cotton, the Controller of BBC One, rang Graham in a panic: 'What do you mean Tom's resigned? He can't! This is our big Saturday-night show!' In the end, they talked me round, and told Graham to stand back. He was the dearest chap who ever drew breath, but he was used to dealing with people who were saner than I was."

I imagine Tom to be quite a formidable opponent in an quarrel.

"Why? You mean that I'm irrational?"

Well, you're tall, and very loud, and extremely erudite, and... you are, let's face it, a bit scary.

"I don't know, I might be intimidating. I can't bear loud, overbearing people, and yet I suppose I am loud and overbearing. I always try to excuse myself in that I mean well, and I always wanted the other actors to score. I was never jealous of their jokes or good lines."

However, many of Tom's co-stars have admitted they found him difficult to work with. For every instance – and there are plenty – of someone raving about Tom's professionalism, his imagination, his vitality, and his commitment to the show, you can find another, contradictory remark along the lines of: "It was very hard to establish a rapport with Tom" (Louise Jameson); "I liked him, but I don't think a lot people were that keen on him" (Mary Tamm); "I just felt that I was walking on eggshells the whole time" (Sarah Sutton); "He was in a bad mood permanently" (Janet Fielding). The late Douglas Adams [script editor, 1979-80] might have summed up Tom best when he said, "Tom is one of those people who oscillated between being one of the most wonderful, awesome, engaging people you have ever met, to someone you would gladly shove off a cliff."

"Ahh, Douglas used to encourage me and my excesses," smiles Tom. "I'm interested to hear how people found me. Somebody read me a snippet from an interview recently where some actor was talking about how difficult I was to work with. Matthew someone...?"

I'd wager that Tom knows full well that this is Matthew Waterhouse, who played Adric for the majority of Tom's final season. In **DWM** 424, Matthew said: "You want to work with actors who are fun to be around and generous, and Tom was not by nature a generous actor... He could be pretty unpleasant at times."

Tom responds: "He says, in this interview, how coarse I am, and how drunk I often was. Now, I don't want to make a big thing out of it, or suggest that Matthew is exaggerating just to sell a few books, but there are plenty of other people who say that I was amusing to work with. Look, I don't want to be unkind about Matthew, because he was a tiny little fragment, really. I don't know how he arrived on the scene, but he wasn't a trained actor. John found him in the post room, I think. Because of his amazing appearance, Matthew should have played Adric like Sabu – a little wild boy who couldn't speak. I would talk to him rather like Basil Fawlty talks to Manuel, and he'd just nod or shake his head. But John didn't like that idea."

Apparently, on Matthew's first day of rehearsals, Tom only spoke to him once, to tell him to "Piss off!" Might Tom have behaved a little harshly towards his inexperienced, adolescent co-star? After all, Matthew was only 18 when he started on *Doctor Who*.

... and later with Adric: apparently, better seen than heard...

"I'm bound to have appeared unfair to some people," reasons Tom, "but I was the one who was always out front with the children. I was in schools and on the road. I was insatiable in my desire to be near the audience. I signed thousands of birthday cards. I was a hero. That was a wonderful thing – so agreeable to one's ego. I had never felt so real at a time of my life when I was so utterly fictional."

In which case, it must have been hard not to be consumed by the part?

"Well, I don't know. What happened was, other people were changing – directors would retire or go to other jobs, and so would producers – and I was still there, so the incoming people had ideas about how the programme should be, but it was hard to get past me. I was extremely demanding. I was an obstacle."

Did anyone on *Doctor Who* intimidate Tom? Lalla Ward, who played the second Romana, once told **DWM**: "I think Tom actually admits that he feels intimidated by me, in the nicest possible way." ➤

"I *wasn't* intimidated by Lalla," counters Tom, "although I have such a regard for her. I don't think I was intimidated by anyone, but I was very impressed by the standard of visiting actors. I remember the bliss of working with Graham Crowden [Soldeed in *The Horns of Nimon*, 1979-80, see this issue's *Fact of Fiction* on page 54]. He got the laughs. He was wonderful. There was no-one quite like him. Wonderful man. He was considered for Doctor Who at one time."

This was when Jon Pertwee left. Crowden was offered the role, but he wasn't prepared to commit to a long-running series, so it was offered to Tom instead. Eleven years ago, I interviewed Crowden – who passed away this October – and he explained: "I seriously considered accepting [the part]. In the end, I decided not to do it, because I didn't want to be typecast... Perhaps it sounds rather pompous, but I really didn't want to be on television purely as a commercial product."

I tell Tom this, and he says: "It never occurred to me that I'd be typecast, although I was. And I never thought of the role as a commercial product, because I was... well, I was playing this slightly messianic alien. He isn't violent, he doesn't get his leg over the girl, he doesn't steal, and he's rather wry, and adorable, and mysterious. He's lived for 900 years or something. He lives the life of the old patriarchs of the Old Testament. That's not commercial. He's special."

Even so, Tom recognises that *Doctor Who* was hugely profitable for the BBC's commercial arm. He cites the Doctor's robot dog, K9, as an example: "technically terribly difficult to work with, because it wasn't very powerful – it would topple if it ran over a cigarette end – but an enormous amount of money was made out of marketing K9, so we couldn't get rid of it. That's why I've got bad knees now, what with being a monk in my youth, praying to God, and then on my knees in front of bloody K9. Every two-shot, I was on my knees, or you couldn't do two-shots. My idea was that John [Leeson, who voiced K9] should play him on his hind legs, in a dog suit. They didn't like that idea either."

This seems to be a running theme. Were *any* of Tom's ideas ever taken up?

"The thing is, they didn't actually like ideas in Series

"Who'll give me a couple of bob for the dog?"

"Some things might be better with the taxman..."

Terry Nation: the man behind the Daleks and, in this case, Tom.

and Serials. It drove me bloody crazy. You had a lot of egos in that department. If they suddenly had Tom Baker trying to interfere, or trying to have a parrot as well as a dog..." Over the years, Tom's suggestions for the companion role included "a frog", "a parrot", "foxes", "badgers", "a much older actress" and "somebody very fat." "They never saw it like I saw it," he says of the show's bosses. "They just found me barmy, and I found them pedestrian." He looks sad. "If the dog can talk," he mumbles, "why can't the parrot?"

Well, quite.

He returns to the commerciality question: "It was rather like, in the earlier days, I had that wonderful line [in *Genesis of the Daleks*, 1975], 'Have I the right?' I was about to connect those wires and destroy all the Daleks. David Maloney [the director] joked, 'Don't connect those wires, Tom, or Terry Nation [the writer who created the Daleks] will sue us!' Because Terry made a fortune out of the Daleks. He was a nice man, Terry, but the moment he became immensely rich – it's weird how money spoils people – he became the biggest bore in Europe. He couldn't stop complaining about taxes.

"They used to deliver his money in a f***ing great lorry. I used to say to him – to wind him up – 'I love paying tax.' He'd say, 'Well, you're off your head.' The thing is, it wasn't really him, the Daleks, was it? A BBC staff designer created the Daleks."

Raymond Cusick designed the Doctor's deadliest foes based on the description in Nation's original script. The designer got paid next to nothing.

"Oh no, be fair to Terry," exclaims Tom, "he made millions, but he did give 50 pounds to Ray Cusick. And asked for a receipt! Imagine what Ray felt after that. Yes, I remember, because he used to beg outside the BBC. I used to give him half a crown," adds Tom, with charming insouciance. As we established in **DWM** 427, Tom is a serial exaggerator. I ask Tom how much of what he says is, basically, complete cobblers.

"Really, I... actually, it depends on who I'm talking to. Some people call it *entertainment*. In our imaginations, we want tumult, and duplicity, and adultery, and treachery, and murder, and tsunamis all over the place. In some ways, it's a reaction to my miserable, buttoned-up origins in Liverpool – very Roman Catholic, and very strict. I remember Father Deacon saying, 'Just remember, Baker – you're nothing.' I'd say to my mother, 'Father Deacon told me this morning that I'm nothing.' 'Too right you're nothing,' she'd say, 'and I'm nothing either.'

"The thing about being a Christian is, you're *never alone*, because God is everywhere, so you *have no privacy*. Insane Christians, like the Roman Catholics, believe in angels as well. They walk in a special way – I won't do it now, it might embarrass you – because they're dying to go to the lavatory. They're plucking up the courage, because not only is God in there, but also they've got a f***ing angel on their shoulder. It's difficult to have a spontaneous, Rabelaisian bowel movement with God and an angel watching."

> *"Terry Nation was a nice man, but the moment he became immensely rich, he became the biggest bore in Europe."*

I'm not sure quite how we got onto this, but I stick with it, and ask Tom how he looks upon his younger, religious self?

"It's a different person," he answers. "We are different people. How old are you? In your 20s? If, when you're my age, you re-read a book that you've read in your 20s, it's a different book, in a sense, and you're a different Ben. As a professional actor and self-deluder, I can be eight or nine different people in a day, or have amazing impulses. In real life, we want to have a nice house or flat, with a garden and a dog, and a nice partner of some sort, and nice neighbours, and a clean street, and for the trains to run on time. That's in real life. But in our imaginative life, that would bore us all to death. I sometimes glance around on a train or a bus, and wonder what the person next to me is actually thinking. I'm talking now about the impulse to murder people."

Right. Okay.

"I saw a woman on the train the other day actually flossing her teeth. You could see last night's fragments on her wire. I thought to myself, I wonder what Bruce Willis would do. 'Excuse me, ma'am –'" Tom mimes shooting the woman with a rifle. "And everyone would applaud and say, 'Quite right,' and kick the trollop into the bloody aisle. But in reality no-one had the courage to do that. You know, quite a lot of women do their make-up on the train from Tunbridge Wells. They're absolutely shameless. Some of them arrive naked, and get dressed on a train... at least in the southern region."

Playing the Doctor got Tom plenty of attention from the opposite sex – from women who, presumably, prefer their men somewhat unhinged and with murderous impulses. "I've had amazing offers. Ooh, the temptations! The girls were lining up. On programmes like *Top of the Pops*, where there would be, sometimes, 300 girls in the BBC bar, it would have been very easy to risk catastrophe, because you didn't know how old they were."

If the girls were of a legal age, though...?

"Well, it was entirely up to me. If there was crumpet, I'd go with her. In those days, being on the telly... it's not quite the same now. Well, I don't know, because I'm not on television anymore. I'm an old man, and old people horrify so-called modern people. But I never allowed myself to be alone with them, and therefore open to compromise or blackmail, because that was very, very dangerous. You used to hear stories of people who'd get a fast leg over, and arrive home from filming a week later to find the casual crumpet waiting on the doorstep. You might actually be getting your leg over a complete raving lunatic.

"I remember one girl... where did she live now? California, I think. She was going to pay my airfare to come over and impregnate her. She said it would take two-and-a-half days – not the impregnation, the flight there and back – if she picked me up at the airport, and took me to a motel where I could, er, ejaculate. 'It may not be a great pleasure for you,' she wrote, 'because I am 57, and a drug addict, but I'm desperate. Be a father again.' That's a line! All because I was playing Doctor Who.

"I was just doing something that appealed to the imagination – the benevolent stranger, who has secrets. We always want that. You look at a girl sitting there, her face still, and you think, dear God, isn't that fantastic? Then you hear her speak, and you think, oh no, on your bike! She's drained of all mystery. She needs someone to say to her, 'Listen, love, if you want to get on in life, don't ever speak, until you're about 30 and your bottom starts to sag. Don't even smile.'"

> *"I was a big icon for the gay boys. I held the hand of one of them, and suddenly he said to his friend, 'I can walk! It's a miracle!'"*

That's not very nice.

"But it's true. I was telling a beautiful girl the other day – she said, 'Don't you think...?' I said, 'Don't I think what?' She said, 'Didn't you hear what I said?' I said, 'Are you out of your mind? I'm not listening to you, I'm *looking* at you.'"

Tom, that's terrible.

"It's not terrible, really."

No, it is quite.

There's a silence. "Look," he says, trying a different tack, "if there are two girls weeping on Charing Cross Station, and one is beautiful and the other is plain, the plain girl can sit there and grow old, but it takes about 15 minutes before Tom Baker comes along and says to the pretty one, 'Where are you going?' She says, 'Folkstone, but I've got no money,' and I say, 'Listen,' and give her a £20 note. Physical beauty transcends everything. It is the ultimate currency." He leans forward to catch my eye, and asks rhetorically, but rather menacingly: "If you, Ben, were alone on a station platform late at night, something would happen to you, wouldn't it? It may not be nice, but something would happen to you. Someone would want to steal you, steal what you've got, because to be young and beautiful is to be touched with the divine."

I suddenly wonder, an hour into our interview, whether Tom Baker is flirting with me.

"These little insights, or pretend insights, aren't Tom Baker," he reasons, when I ask him if he is. (But he doesn't deny it.) "That one part I played has given me a licence to be absurd. I can say pretty well anything, because people know it's not Tom Baker talking."

But *do* we? How can we know that it's not the real Tom Baker talking if we never get to know the real Tom Baker?

For a moment, Tom seems stumped.

"Obviously, I wouldn't say anything brutally offensive to someone publicly," he says. There's another silence. "All I meant is, to be touched with the divine is deeply moving, because everybody knows it won't last. Of course, you can't conceive of that, even though you know it. You can't conceive of being old. You weren't even born when I finished *Doctor Who*, were you? That's incredible."

Tom is 76 now. His steps – if not his tongue – are a bit tentative, but otherwise he seems in rude health. He's unstoppable. "I walk every day, three or four times, deliberately," he says, "although this morning I was limping slightly. I've arthritis in my knees."

Tom issues advice to his awestruck fans...

On location in Paris: Tom Baker with co-star and ex-wife Lalla Ward. © Mirrorpix

Is he afraid of growing old?

"I *am* old. It's happened."

Is he afraid of dying, then?

"I'm a bit nervous," he confesses. "I don't mean to say that I've got any insights into dying, because who has? We *should* be comforted by the glorious democracy that no-one escapes it – even Johnny Depp will die, a terrible thought, but he will – but I don't think that does make it any less frightening. I'll be 77 soon," he adds.

"When I was Doctor Who, I visited my fair share of hospitals. They'd ask me to go down to some ward where a child was in a coma, dying. When people are in comas, they often have troupes of people going in, trying to rouse them. I'd go through my terrible routine of saying, 'Hiya, Jacob, it's the Doctor here. I've been told by K9 that you're not very well.' I'd like to tell you that one day a boy opened his eyes and said, 'Doctor...?' But he never did." Tom bows his head. "That's how pathetic I was at raising the dead.

"The fans used to say, 'Tell me something to live by, Doctor.' They're always saying that. I used to say really dumb things like, 'Remember, the living are just the dead on holiday,' and they'd go, 'Ohh man, did you hear that? The living are just the dead on holiday!' They used to quote things like 'It's the end, but the moment has been prepared for.' They like that. I was a big icon for the gay boys, in Chicago particularly, and I remember some gay boys surrounding me, and I held the hand of one of them, and suddenly he said to his friend, 'Roy, I can walk! It's a miracle!' His friend Roy said, 'What? Of course you can walk, you're a f***ing athlete!' He thought he was a pilgrim. It was terribly funny. He said, 'It must be nerves.'"

When in Tom's life has he been happiest?

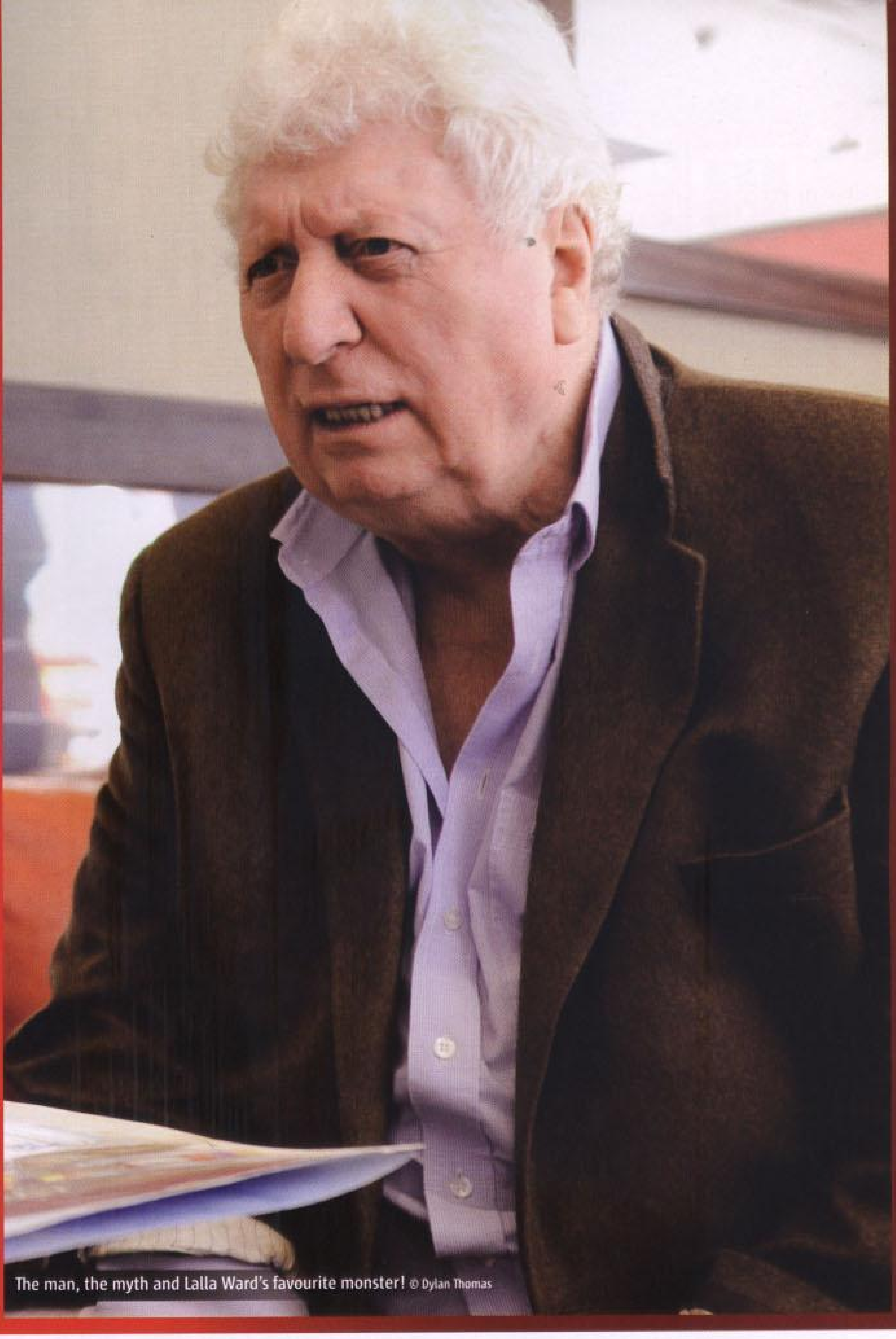
"I don't know quite what it means to be happy. I know that it's difficult to be happy when you're poor. When you're very poor, it's difficult to even get a hard-on. You're stuck looking at pictures of old hard-ons. Happiness, sometimes, is having power over people – for example, in a relationship. Those are happy moments. Or when people offer me parts. I'm constantly offered work. Not big movies, but I'm offered panto – the Demon King. Well, it isn't the Demon King nowadays; I don't have the power in my knees. When I was younger, the Demon King always got the girl with the biggest tits. They were happy days.

"They were reckless and feckless days, too, in the clubs and pubs around Soho with some very talented people. I remember Jeffrey Bernard, the great piss artist of his time. He was dying when I knew him. Sally Smirnoff, his Cockney slang for vodka, had killed his dick stone dead. He was dying of Sally Smirnoff, but he couldn't stop loving her."

In such bacchanalian company, how close did Tom come to alcohol addiction, I ask?

"Well, apparently I didn't. Jeff said once, 'Tom, you've got a head of steel.' Of course, a good many of them were older than me: Francis Bacon, Muriel Belcher [proprietress of private drinking club the Colony Room], Ian Board [Belcher's successor], all those people. Francis wasn't ill – Francis lived into his 70s, and then died of a heart attack – but all the others died of cancer, or liver failure, or falls. I was lucky. Yeah, lucky. I've had stupendous luck in my physical health. My mental health might be up for discussion... but I haven't been sectioned yet.

"Since the late 80s, I've been happier and steadier. I set up home, married [TV producer] Sue Jerrard, we had cats, and a lovely house, and I renewed my interest in gardening. I was able to walk past these places, glance in, and see the smoke, the anxiety that drinking a lot brings. But I don't mean it was easy."



The man, the myth and Lalla Ward's favourite monster! © Dylan Thomas

The bright lights and dark shadows of Soho were, at one time, a refuge for Tom – for instance, during his second marriage, to Lalla Ward. Tom and Lalla wed in December 1980, three months before Tom's final episode of *Doctor Who* was broadcast. The marriage lasted only 16 months. In his autobiography, *Who on Earth is Tom Baker?*, he devotes less than four lines to the break-up. Would he prefer to forget they'd ever been husband and wife?

"No," he says, "because we were happy for a few months. We got married after a tremendous romance, thinking that it was a good idea, and then it wasn't a good idea, and we separated and divorced. It was all quite amicable, at a distance."

At a distance?

"Well, we didn't see much of each other. Lalla is highly intelligent, wonderfully witty, and stimulating to be with, and fabulously generous, but it was one of those things that seemed a good idea at the time, and wasn't, and lasted hardly any time at all. I hadn't been married for a long, long time [Tom's first marriage, to Anna Wheatcroft, ended in 1966], and I was used to... well, I was a very social animal. I don't know if you've got a partner, Ben, but frequently what happens is you look at your watch and think, 'God, the pub's still open,' or 'I wonder if they'd mind if I watched the football...?'

"Lalla led a very cultured existence – she loved the opera, the theatre – and I was restless. And, after a while, unhappy. She spotted it, you see – she's fantastically intuitive – and said, 'It's not working, is it?' I said, 'No, it's not.' She said, 'I think we'd better call it off.' When I came back from work that day, she'd gone. We never, ever met again. Not once."

Espresso cups drained, our interview almost over, but I have one final question for Tom – and it concerns Lalla. I wonder whether, after seven years in the role, the only way that Tom could bear to give up the key to the TARDIS was to take a crucial piece of the show with him: that is, by marrying his companion.

He smiles. "I also wanted to take John Nathan-Turner with me, but his boyfriend was furious. It's okay," he adds, "I can say that now, they're both dead." He laughs, I suspect at his own nerve. "Even Matthew Waterhouse wasn't free that day." This time he erupts in laughter, looking strangely triumphant. "But I heard one very funny thing – because Lalla often says blisteringly funny things... Apparently, somebody at a convention in Canada, I think, asked her, 'What was your favourite monster?' – an annihilatingly dull question – and Lalla went, quick as a flash, 'Tom Baker!' I remember thinking, ahh, good old Lalla."

Somewhere in there, I think, was an answer – although possibly not to the question I asked. And contained within this interview are, I hope, flashes of the real Tom Baker. Just don't ask me where. Maybe, in the end, we aren't supposed to know for certain which is which – the man, the myth, or the "monster". Perhaps it's *all* just Tom Baker.

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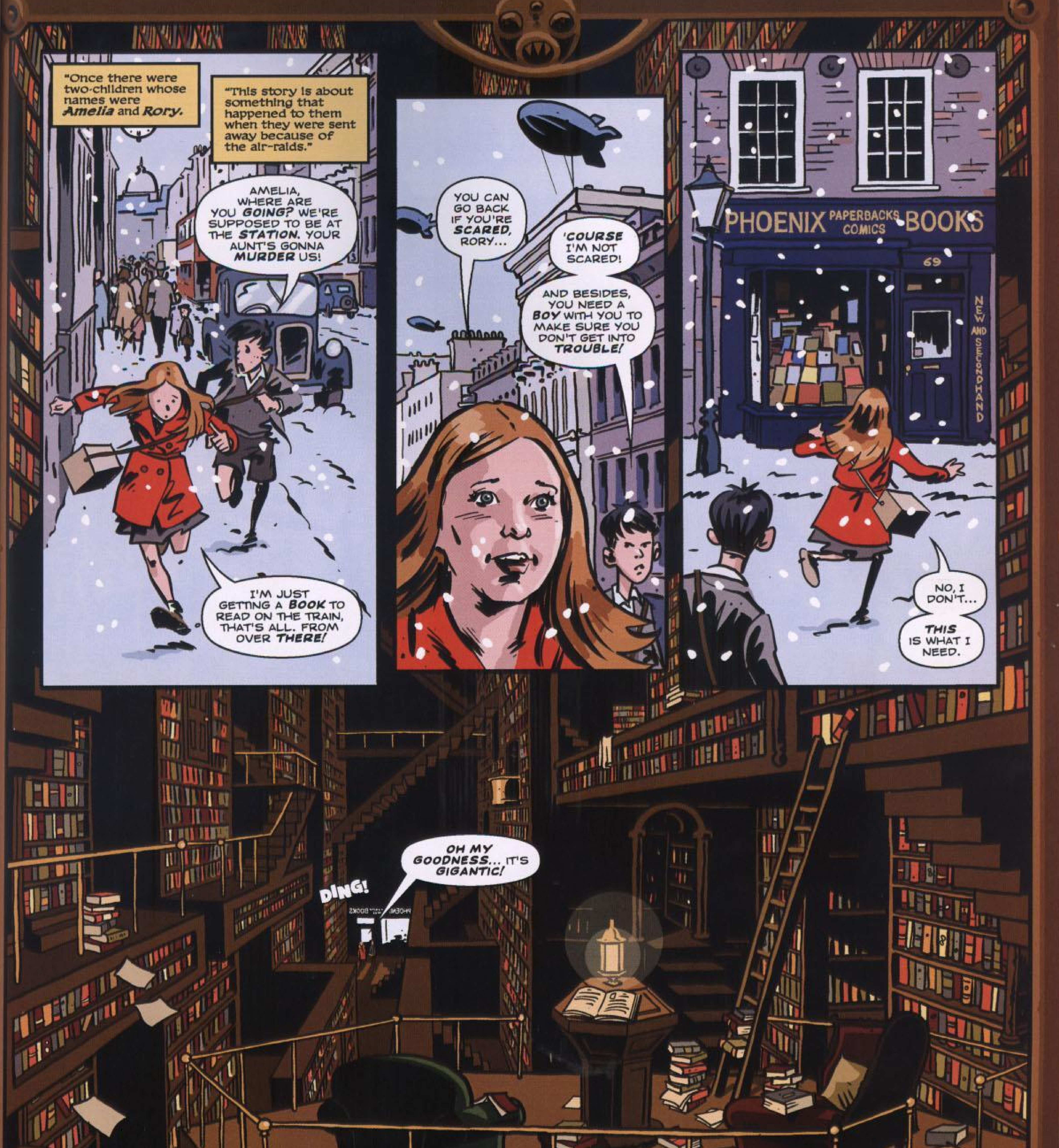
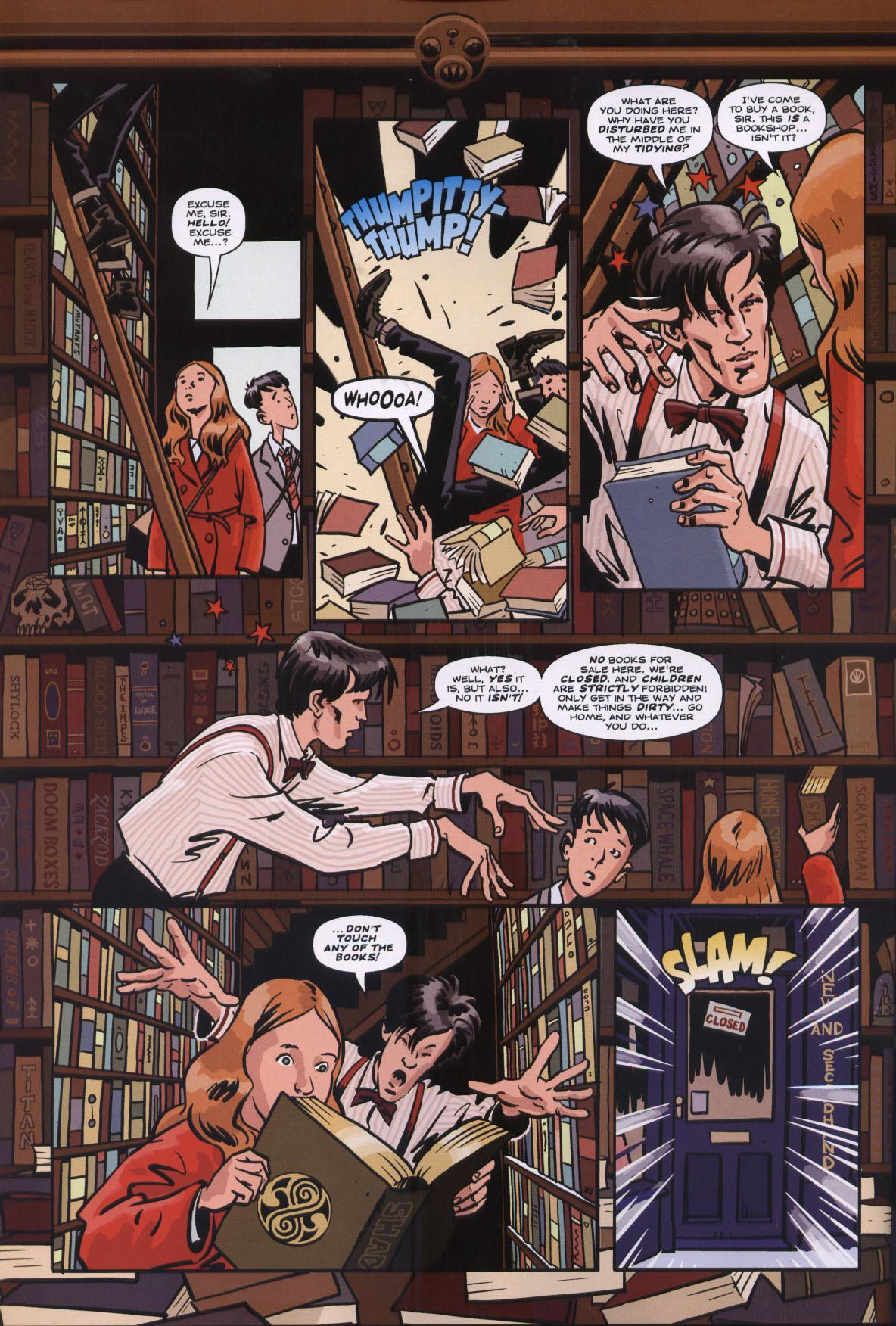
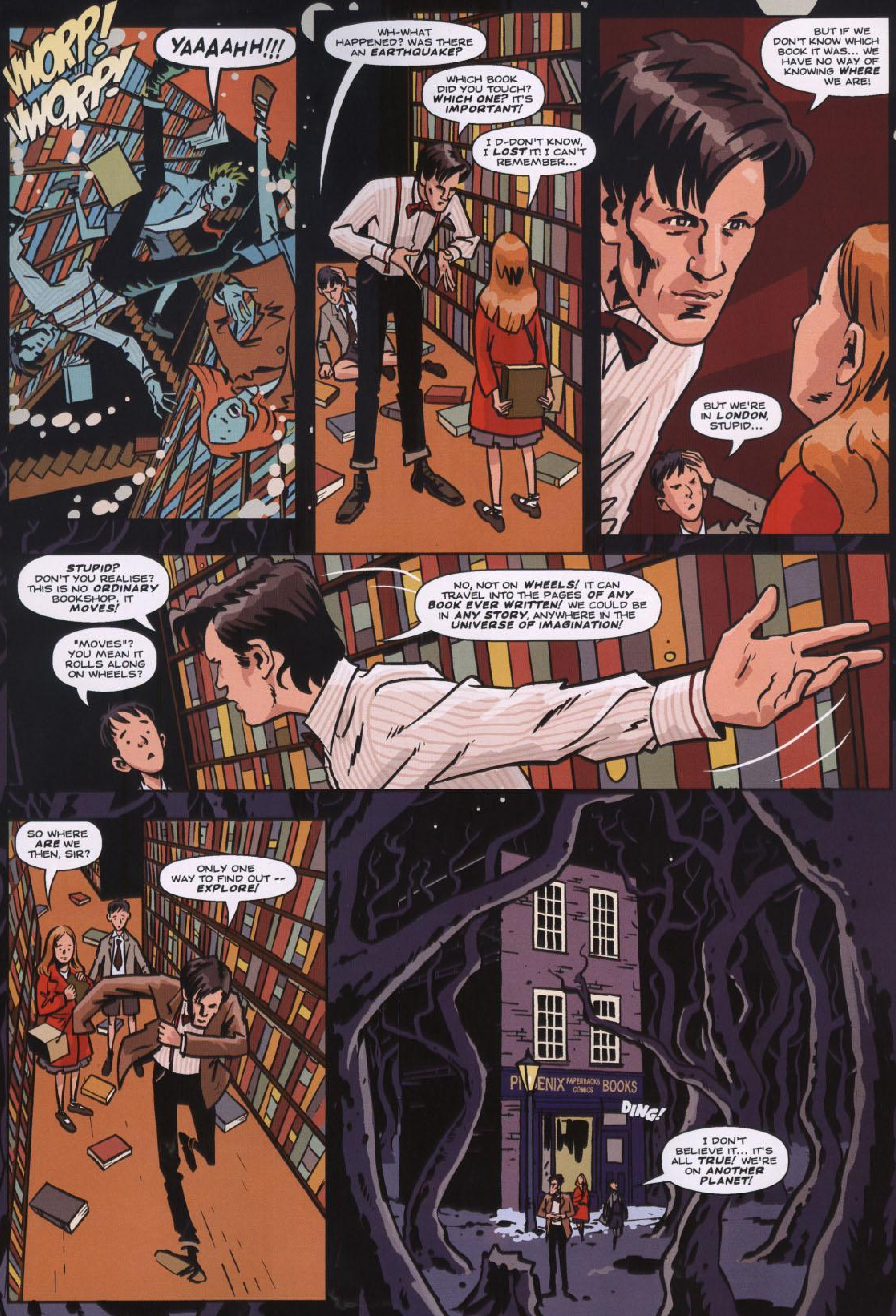

"Once there were two-children whose names were *Amelia* and *Rory*.
"This story is about something that happened to them when they were sent away because of the air-raids."
AMELIA, WHERE ARE YOU *GOING?* WE'RE SUPPOSED TO BE AT THE *STATION.* YOUR AUNT'S GONNA *MURDER* US!
I'M JUST GETTING A *BOOK* TO READ ON THE TRAIN, THAT'S ALL. FROM OVER *THERE!*
YOU CAN GO BACK IF YOU'RE *SCARED,* RORY...
'*COURSE* I'M NOT SCARED!
AND BESIDES, YOU NEED A *BOY* WITH YOU TO MAKE SURE YOU DON'T GET INTO *TROUBLE!*
PHOENIX PAPERBACKS COMICS BOOKS
69
NEW AND SECONDHAND
NO, I DON'T...
THIS IS WHAT I NEED.
DING!
OH MY GOODNESS... IT'S GIGANTIC!

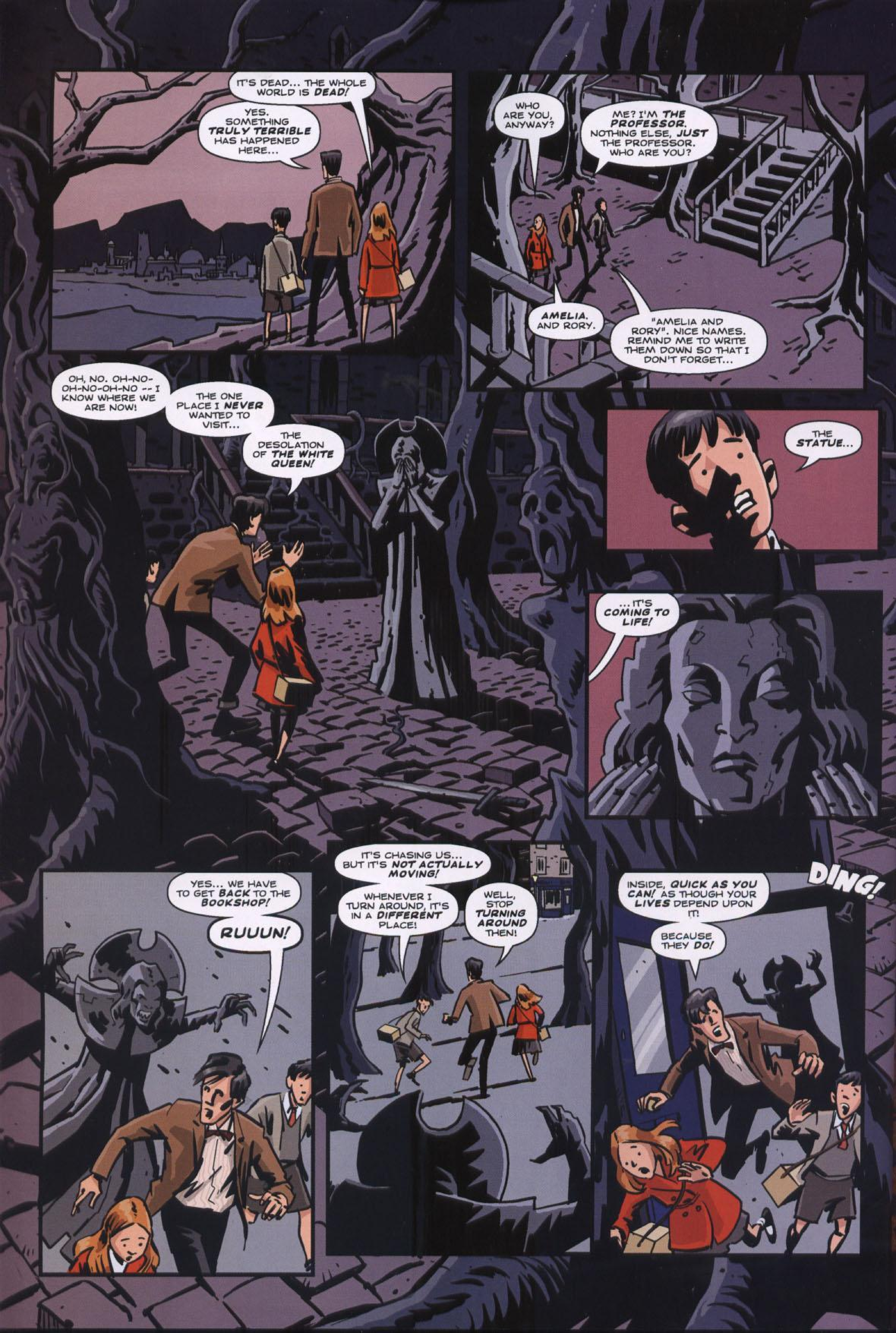
The Professor, the Queen and the Bookshop

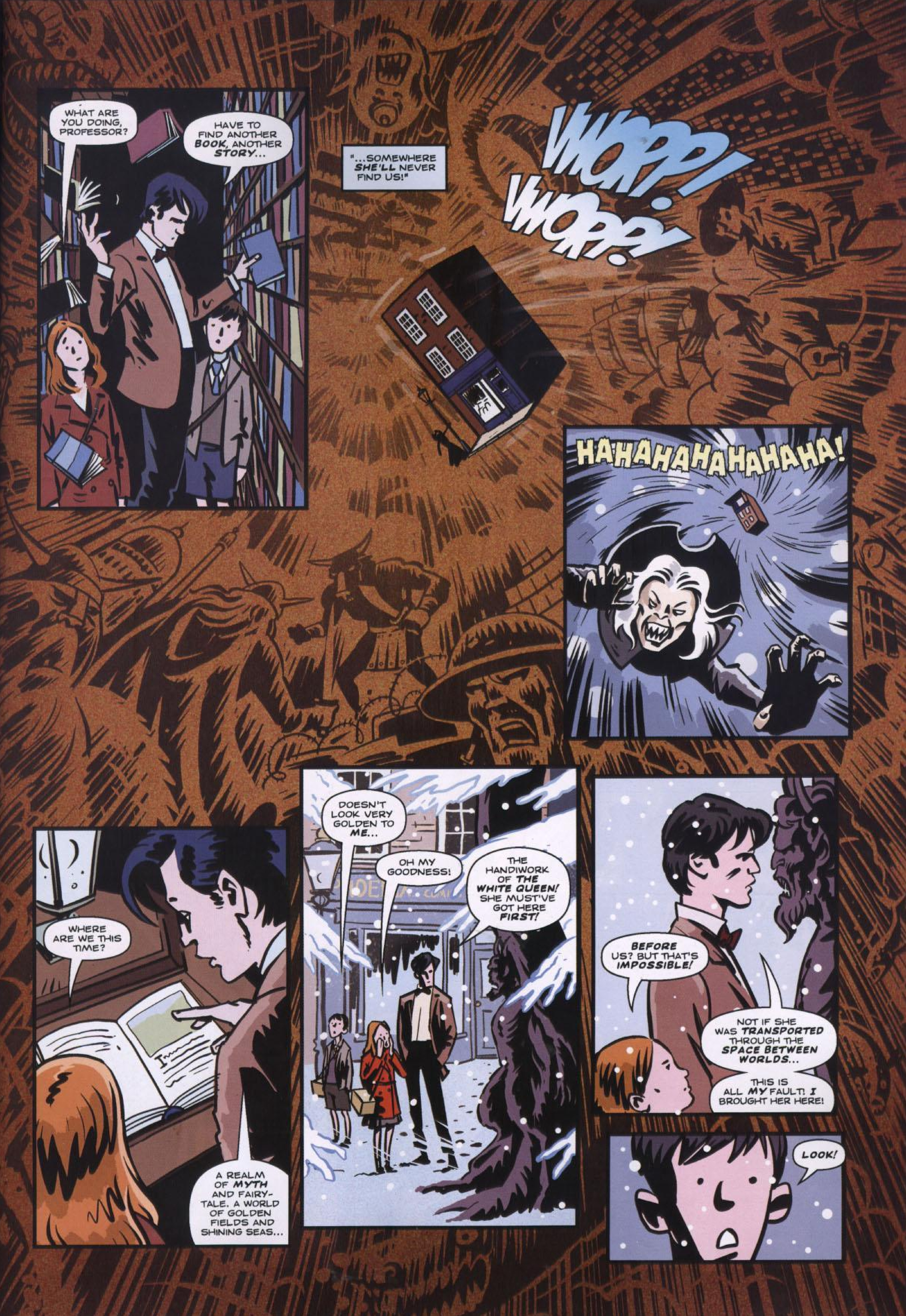
Jonathan Morris · story
Rob Davis · art
Geraint Ford · colours

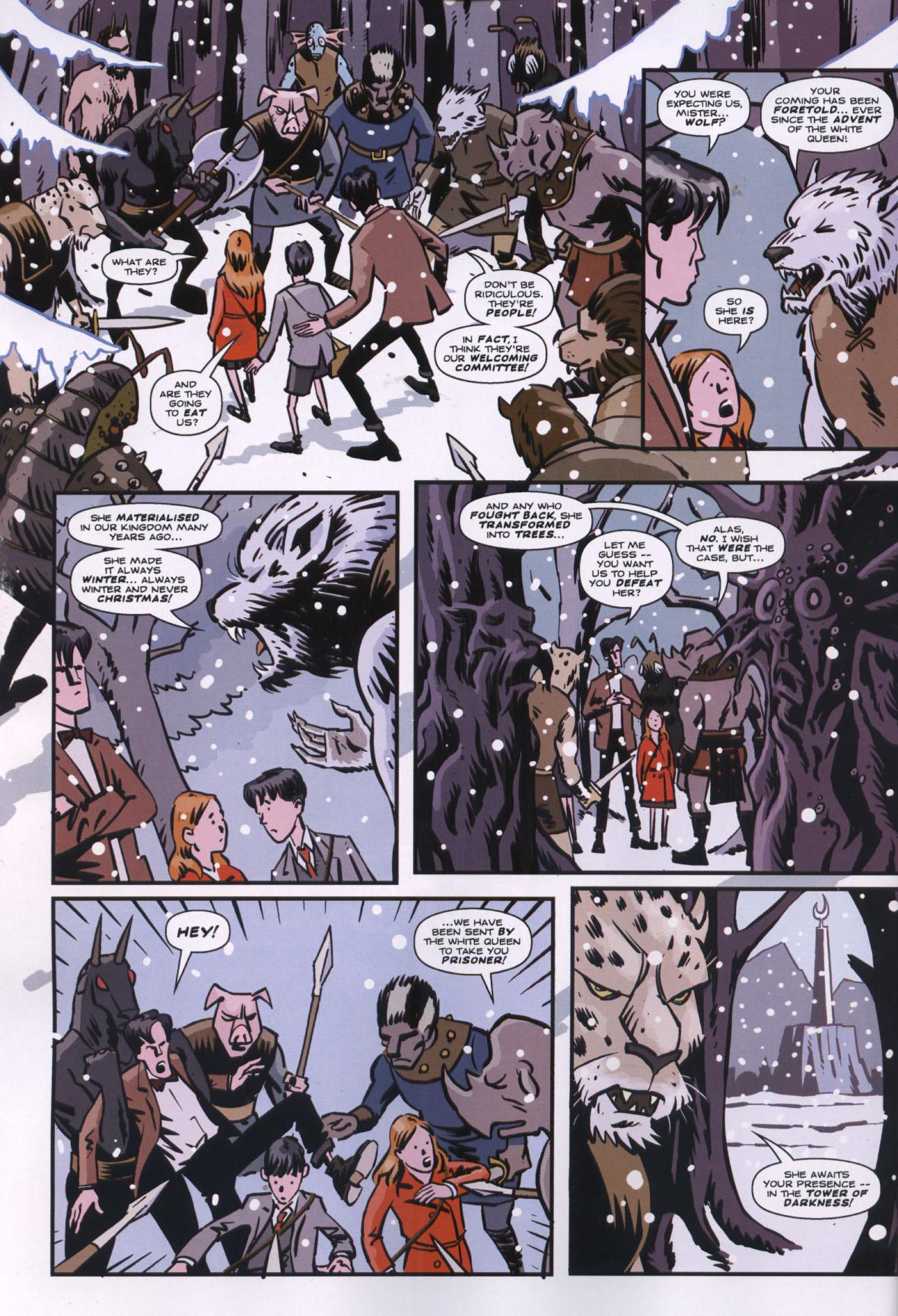
Roger Langridge · letters
Tom Spilsbury & Scott Gray · editors

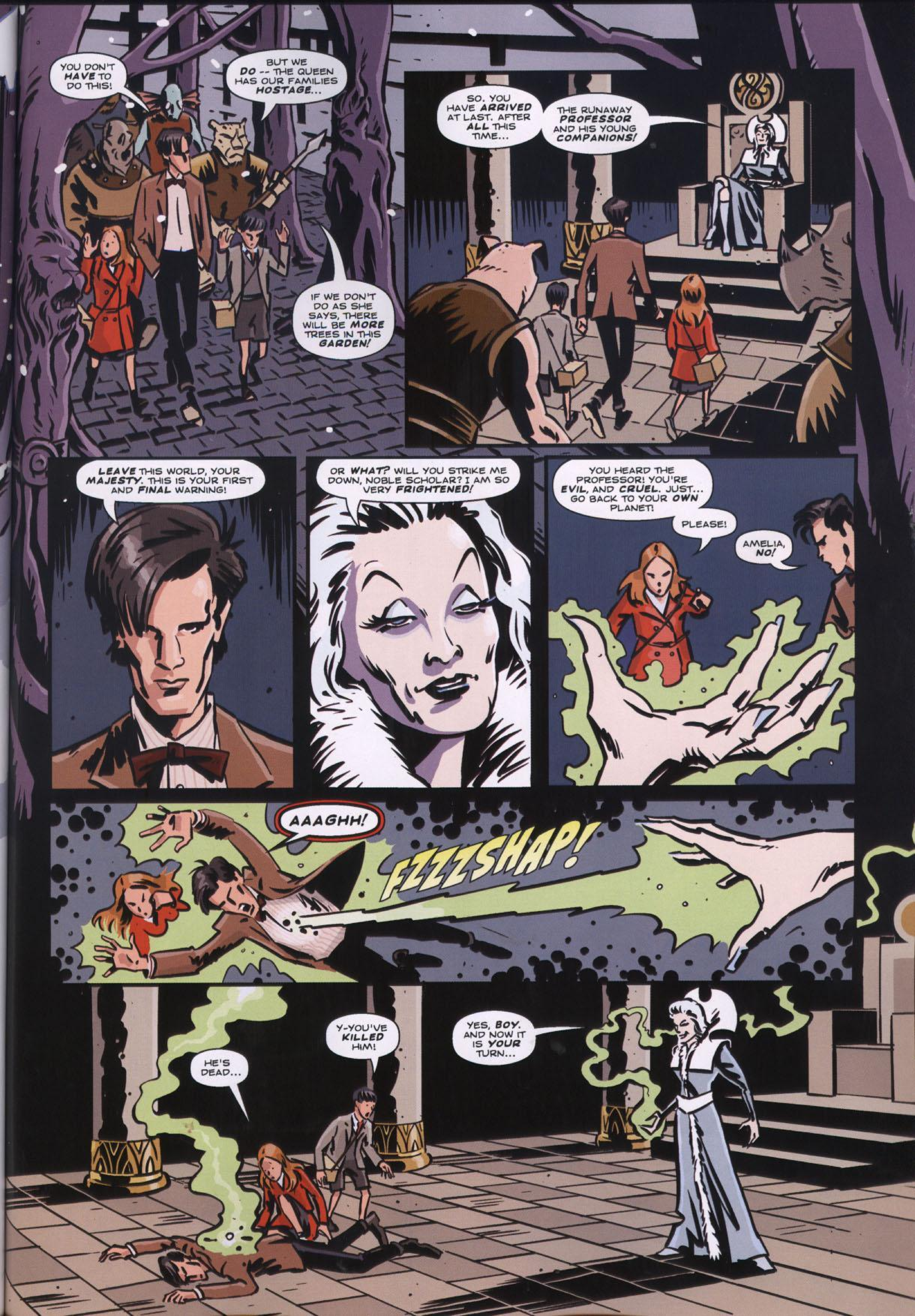

EXCUSE ME, SIR, HELLO! EXCUSE ME...?
THUMPITTY-THUMP!
WHOOOA!
WHAT ARE YOU DOING HERE? WHY HAVE YOU DISTURBED ME IN THE MIDDLE OF MY TIDYING?
I'VE COME TO BUY A BOOK, SIR. THIS IS A BOOKSHOP... ISN'T IT?
WHAT? WELL, YES IT IS, BUT ALSO... NO IT ISN'T!
NO BOOKS FOR SALE HERE. WE'RE CLOSED. AND CHILDREN ARE STRICTLY FORBIDDEN! ONLY GET IN THE WAY AND MAKE THINGS DIRTY... GO HOME, AND WHATEVER YOU DO...
...DON'T TOUCH ANY OF THE BOOKS!
SLAM!
CLOSED
NEW AND SECONDHAND

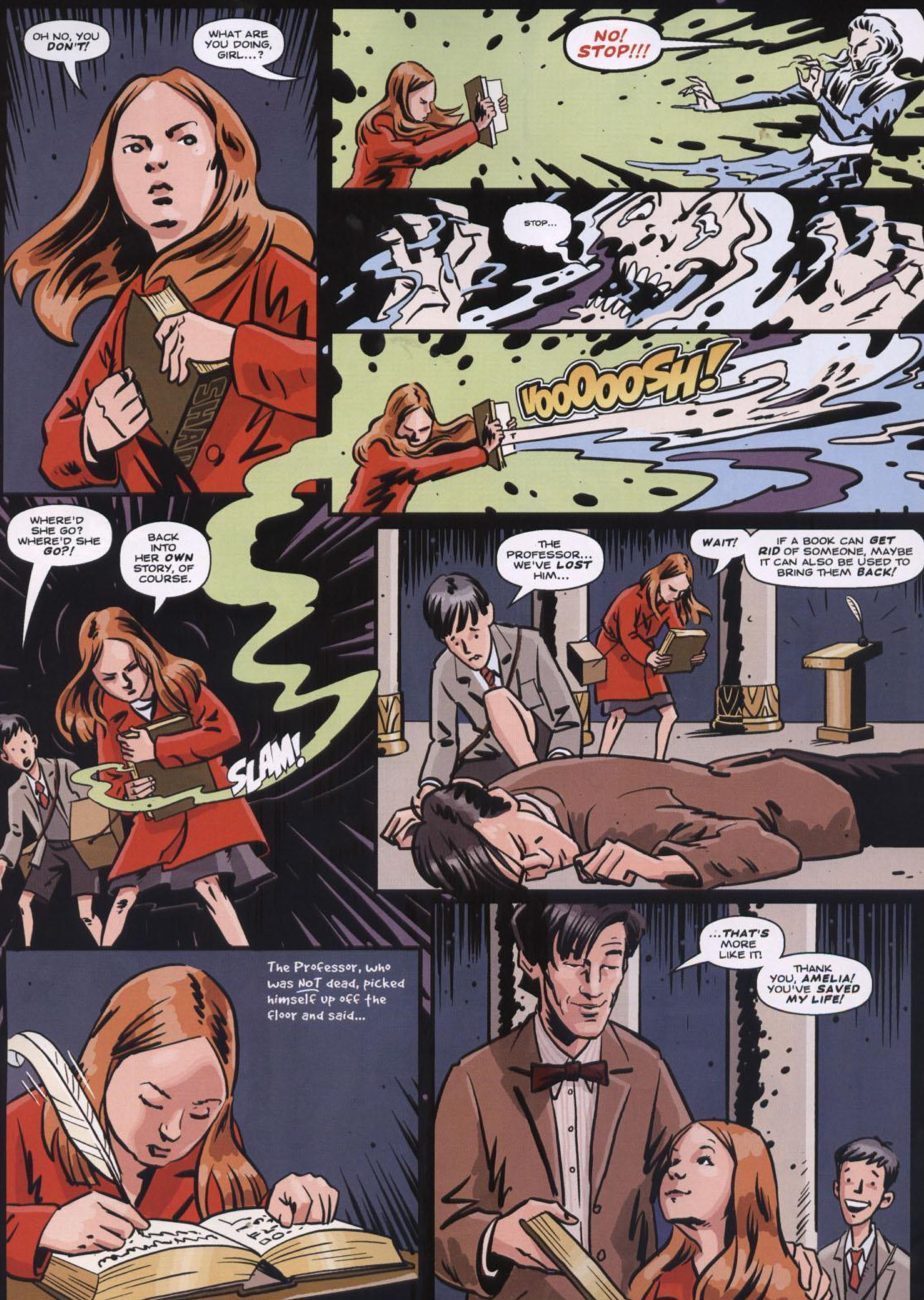

WORP! WORP!
YAAAAHH!!!
WH-WHAT HAPPENED? WAS THERE AN EARTHQUAKE?
WHICH BOOK DID YOU TOUCH? WHICH ONE? IT'S IMPORTANT!
I D-DON'T KNOW, I LOST IT! I CAN'T REMEMBER...
BUT IF WE DON'T KNOW WHICH BOOK IT WAS... WE HAVE NO WAY OF KNOWING WHERE WE ARE!
BUT WE'RE IN LONDON, STUPID...
STUPID? DON'T YOU REALISE? THIS IS NO ORDINARY BOOKSHOP. IT MOVES!
"MOVES"? YOU MEAN IT ROLLS ALONG ON WHEELS?
NO, NOT ON WHEELS! IT CAN TRAVEL INTO THE PAGES OF ANY BOOK EVER WRITTEN! WE COULD BE IN ANY STORY, ANYWHERE IN THE UNIVERSE OF IMAGINATION!
SO WHERE ARE WE THEN, SIR?
ONLY ONE WAY TO FIND OUT -- EXPLORE!
PH ENIX PAPERBACKS COMICS BOOKS
DING!
I DON'T BELIEVE IT... IT'S ALL TRUE! WE'RE ON ANOTHER PLANET!

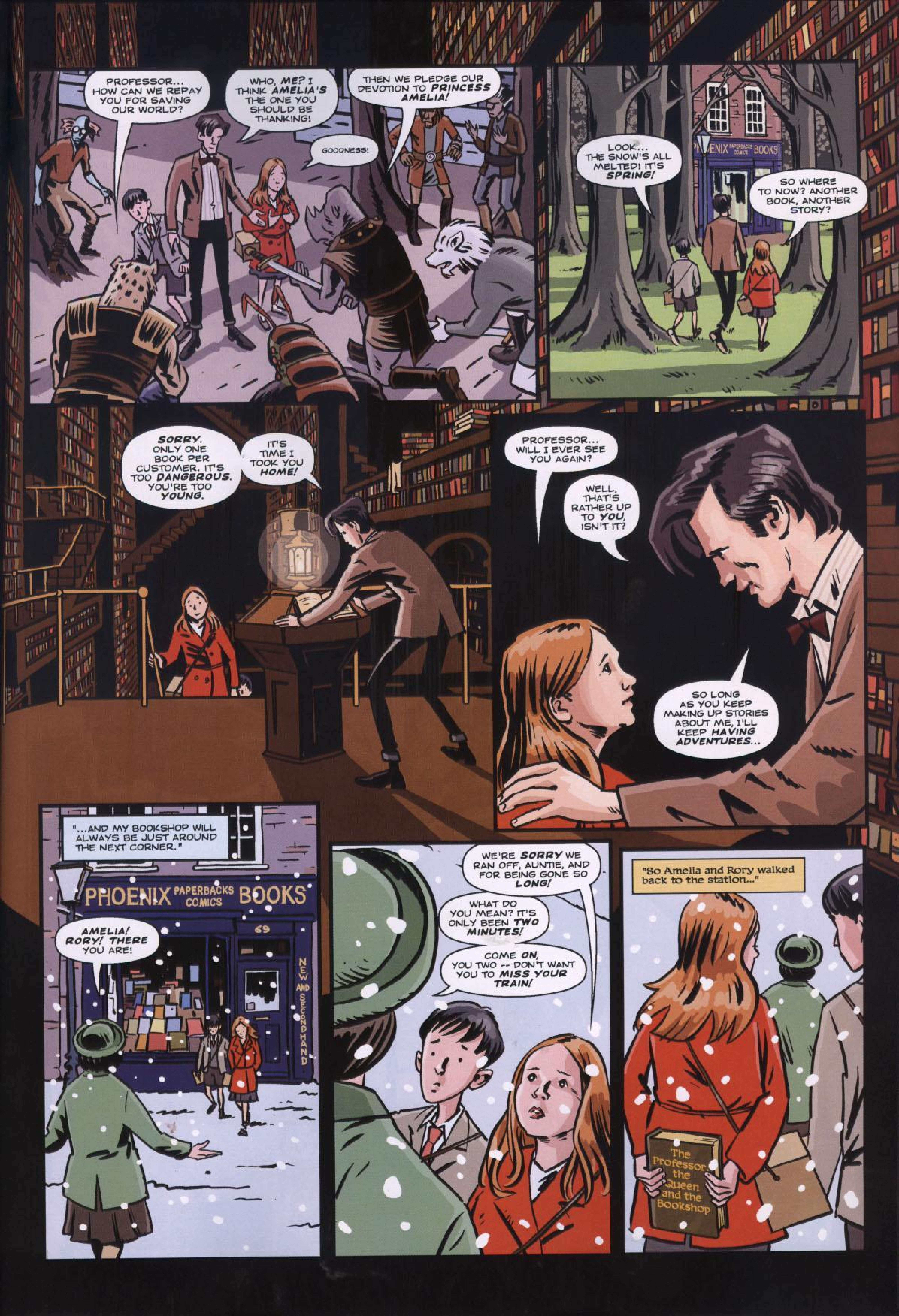

IT'S DEAD... THE WHOLE WORLD IS **DEAD!**
YES. SOMETHING **TRULY TERRIBLE** HAS HAPPENED HERE...
WHO ARE YOU, ANYWAY?
ME? I'M **THE PROFESSOR**. NOTHING ELSE, **JUST** THE PROFESSOR. WHO ARE YOU?
AMELIA. AND RORY.
"AMELIA AND RORY". NICE NAMES. REMIND ME TO WRITE THEM DOWN SO THAT I DON'T FORGET...
OH, NO. OH-NO-OH-NO-OH-NO -- I KNOW WHERE WE ARE NOW!
THE ONE PLACE I **NEVER** WANTED TO VISIT...
THE DESOLATION OF **THE WHITE QUEEN!**
THE **STATUE**...
... IT'S **COMING TO LIFE!**
YES... WE HAVE TO GET **BACK** TO THE **BOOKSHOP!**
RUUUN!
IT'S CHASING US... BUT IT'S **NOT ACTUALLY MOVING!**
WHENEVER I TURN AROUND, IT'S IN A **DIFFERENT** PLACE!
WELL, STOP **TURNING AROUND** THEN!
DING!
INSIDE, **QUICK AS YOU CAN!** AS THOUGH YOUR **LIVES** DEPEND UPON IT!
BECAUSE THEY **DO!**

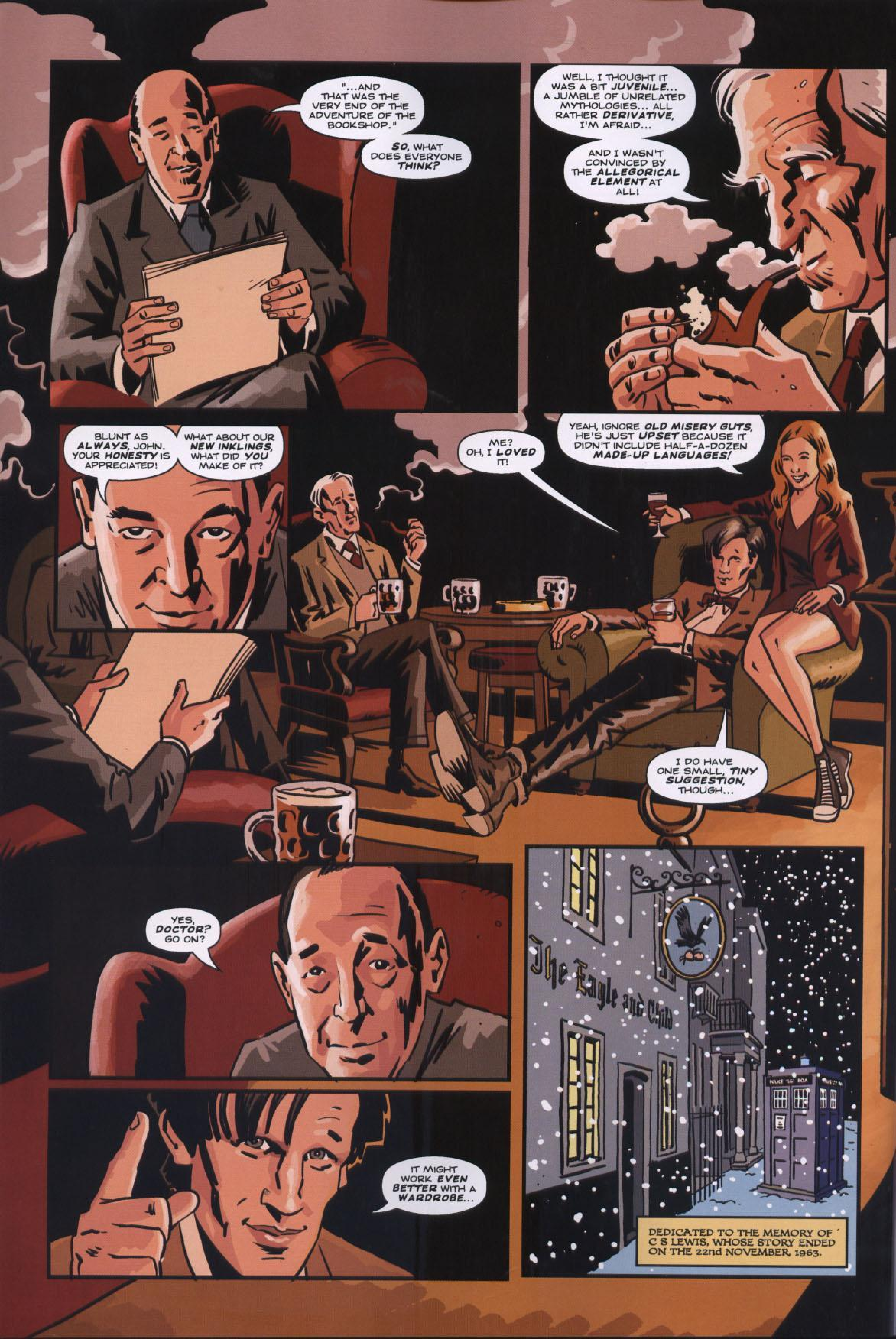

WHAT ARE YOU DOING, PROFESSOR?
HAVE TO FIND ANOTHER BOOK, ANOTHER STORY...
"...SOMEWHERE SHE'LL NEVER FIND US!"
VWORP! VWORP!
HAHAHAHAHAHAHA!
WHERE ARE WE THIS TIME?
A REALM OF MYTH AND FAIRY-TALE. A WORLD OF GOLDEN FIELDS AND SHINING SEAS...
DOESN'T LOOK VERY GOLDEN TO ME...
OH MY GOODNESS!
THE HANDIWORK OF THE WHITE QUEEN! SHE MUST'VE GOT HERE FIRST!
BEFORE US? BUT THAT'S IMPOSSIBLE!
NOT IF SHE WAS TRANSPORTED THROUGH THE SPACE BETWEEN WORLDS...
THIS IS ALL MY FAULT! I BROUGHT HER HERE!
LOOK!


WHAT ARE THEY?
AND ARE THEY GOING TO EAT US?
DON'T BE RIDICULOUS. THEY'RE PEOPLE!
IN FACT, I THINK THEY'RE OUR WELCOMING COMMITTEE!
YOU WERE EXPECTING US, MISTER... WOLF?
YOUR COMING HAS BEEN FORETOLD... EVER SINCE THE ADVENT OF THE WHITE QUEEN!
SO SHE IS HERE?
SHE MATERIALISED IN OUR KINGDOM MANY YEARS AGO...
SHE MADE IT ALWAYS WINTER... ALWAYS WINTER AND NEVER CHRISTMAS!
AND ANY WHO FOUGHT BACK, SHE TRANSFORMED INTO TREES...
LET ME GUESS -- YOU WANT US TO HELP YOU DEFEAT HER?
ALAS, NO. I WISH THAT WERE THE CASE, BUT...
HEY!
...WE HAVE BEEN SENT BY THE WHITE QUEEN TO TAKE YOU PRISONER!
SHE AWAITS YOUR PRESENCE -- IN THE TOWER OF DARKNESS!


YOU DON'T HAVE TO DO THIS!
BUT WE DO -- THE QUEEN HAS OUR FAMILIES HOSTAGE...
IF WE DON'T DO AS SHE SAYS, THERE WILL BE MORE TREES IN THIS GARDEN!
SO. YOU HAVE ARRIVED AT LAST. AFTER ALL THIS TIME...
THE RUNAWAY PROFESSOR AND HIS YOUNG COMPANIONS!
LEAVE THIS WORLD, YOUR MAJESTY. THIS IS YOUR FIRST AND FINAL WARNING!
OR WHAT? WILL YOU STRIKE ME DOWN, NOBLE SCHOLAR? I AM SO VERY FRIGHTENED!
YOU HEARD THE PROFESSOR! YOU'RE EVIL, AND CRUEL. JUST... GO BACK TO YOUR OWN PLANET!
PLEASE!
AMELIA, NO!
AAAGHH!
FZZZSHAP!
HE'S DEAD...
Y-YOU'VE KILLED HIM!
YES, BOY. AND NOW IT IS YOUR TURN...


OH NO, YOU DON'T!
WHAT ARE YOU DOING, GIRL...?
SHAD
NO! STOP!!!
STOP...
VOOOOOSH!
WHERE'D SHE GO? WHERE'D SHE GO?!
BACK INTO HER OWN STORY, OF COURSE.
SLAM!
THE PROFESSOR... WE'VE LOST HIM...
WAIT!
IF A BOOK CAN GET RID OF SOMEONE, MAYBE IT CAN ALSO BE USED TO BRING THEM BACK!
The Professor, who was NOT dead, picked himself up off the floor and said...
...THAT'S MORE LIKE IT!
THANK YOU, AMELIA! YOU'VE SAVED MY LIFE!


PROFESSOR... HOW CAN WE REPAY YOU FOR SAVING OUR WORLD?
WHO, ME? I THINK AMELIA'S THE ONE YOU SHOULD BE THANKING!
GOODNESS!
THEN WE PLEDGE OUR DEVOTION TO PRINCESS AMELIA!
LOOK... THE SNOW'S ALL MELTED! IT'S SPRING!
PHOENIX PAPERBACKS COMICS BOOKS
SO WHERE TO NOW? ANOTHER BOOK, ANOTHER STORY?
SORRY. ONLY ONE BOOK PER CUSTOMER. IT'S TOO DANGEROUS. YOU'RE TOO YOUNG.
IT'S TIME I TOOK YOU HOME!
PROFESSOR... WILL I EVER SEE YOU AGAIN?
WELL, THAT'S RATHER UP TO YOU, ISN'T IT?
SO LONG AS YOU KEEP MAKING UP STORIES ABOUT ME, I'LL KEEP HAVING ADVENTURES...
"...AND MY BOOKSHOP WILL ALWAYS BE JUST AROUND THE NEXT CORNER."
PHOENIX PAPERBACKS COMICS BOOKS
69
NEW AND SECONDHAND
AMELIA! RORY! THERE YOU ARE!
WE'RE SORRY WE RAN OFF, AUNTIE, AND FOR BEING GONE SO LONG!
WHAT DO YOU MEAN? IT'S ONLY BEEN TWO MINUTES!
COME ON, YOU TWO -- DON'T WANT YOU TO MISS YOUR TRAIN!
"So Amelia and Rory walked back to the station..."
The Professor, the Queen and the Bookshop


"...AND THAT WAS THE VERY END OF THE ADVENTURE OF THE BOOKSHOP."
SO, WHAT DOES EVERYONE ***THINK?***
WELL, I THOUGHT IT WAS A BIT ***JUVENILE...*** A JUMBLE OF UNRELATED MYTHOLOGIES... ALL RATHER ***DERIVATIVE***, I'M AFRAID...
AND I WASN'T CONVINCED BY THE ***ALLEGORICAL ELEMENT*** AT ALL!
BLUNT AS ***ALWAYS***, JOHN. YOUR ***HONESTY*** IS APPRECIATED!
WHAT ABOUT OUR ***NEW INKLINGS***, WHAT DID ***YOU*** MAKE OF IT?
ME? OH, I ***LOVED*** IT!
YEAH, IGNORE ***OLD MISERY GUTS***, HE'S JUST ***UPSET*** BECAUSE IT DIDN'T INCLUDE HALF-A-DOZEN ***MADE-UP LANGUAGES!***
I DO HAVE ONE SMALL, ***TINY SUGGESTION***, THOUGH...
YES, ***DOCTOR?*** GO ON?
IT MIGHT WORK ***EVEN BETTER*** WITH A ***WARDROBE...***
The Eagle and Child
POLICE BOX

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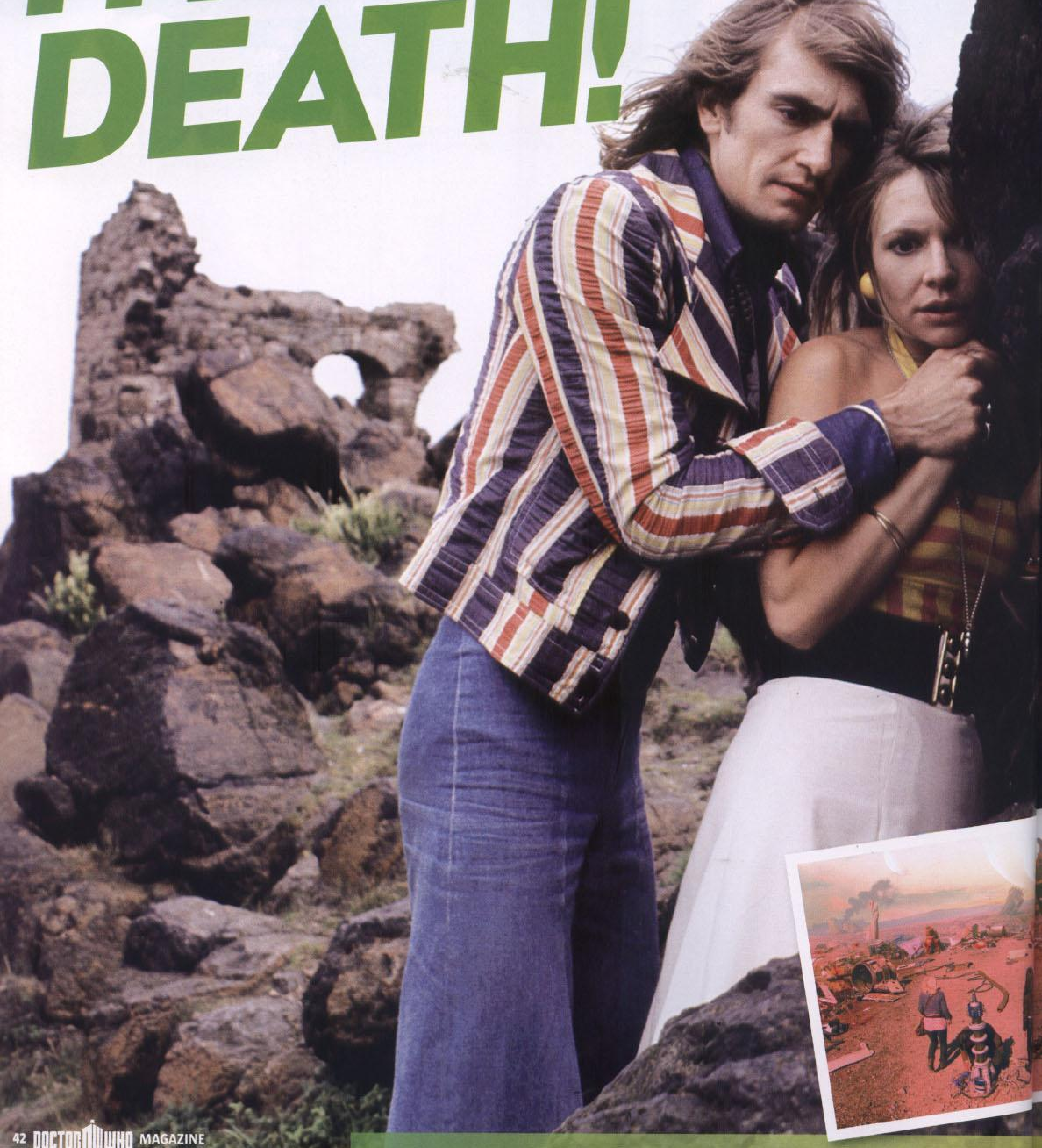


Seven children and thirteen grandchildren! Jo Jones (née Grant) has been busy since she left the Third Doctor to begin her own travels. Katy Manning brings us up to speed...

INTERVIEW BY **MARK WRIGHT**

"Darling, I don't work with time. Don't even go there. Life just happens. If I could remember my life in chronological order, I would have been an accountant!"

It's a typically effusive and mischievous statement from Katy Manning mid-way through an extended interview in which your fearless **DWM** correspondent, perhaps naïvely, requested the assigning of a date to an event in the former *Doctor Who* actress' rollercoaster life.

An interview with Katy, who played the lovably ditzy, but fiercely loyal companion Jo Grant opposite Jon Pertwee's Third Doctor for three seasons between 1971 and 1973, has something of the white-knuckle ride about it. There are ups and downs, twists and turns, and you never quite know what's going to come next. It's best to just hang on in there and go with the flow, because it's always going to be fun.

"JO WENT OFF TO SAVE THE PLANET, WHILE THE DOCTOR WENT OFF TO SAVE THE UNIVERSE. I THOUGHT THAT WAS LOVELY!"

The last time **DWM** caught up with Katy, [see **DWM** 427] she was on the set of *Death of the Doctor*, a two-part story from *Doctor Who* spin-off series *The Sarah Jane Adventures*. The story, penned by Russell T Davies, saw Katy return as Jo Grant (now Jones) to the *Who* fold on television for the first time since 1973's *The Green Death*, alongside Elisabeth Sladen and the Eleventh Doctor himself, Matt Smith. Now that the episodes have been broadcast, what are Katy's feelings on the finished product?

"I'm not somebody who really savours watching myself on television," admits Katy, "because you can't change it. If you're doing theatre, you can go in the next night and fix it. You can change it and home in on things that really work and nail them. But when you're doing television, you have to make choices."

But has she now seen the episodes?

"About two weeks ago I finally saw the second half. I sat on my little bed in my attic room and watched on my television with the coat hanger for an aerial – I just want you to know that I'm a woman who is truly state of the art!"

And...?

"Russell T Davies writes so beautifully. I thought it was such an incredibly truthful and logical progression to Jo's life. Having watched her grow up on television, I put her away in the back of my head. And I had never really thought about what on earth would have happened to her."

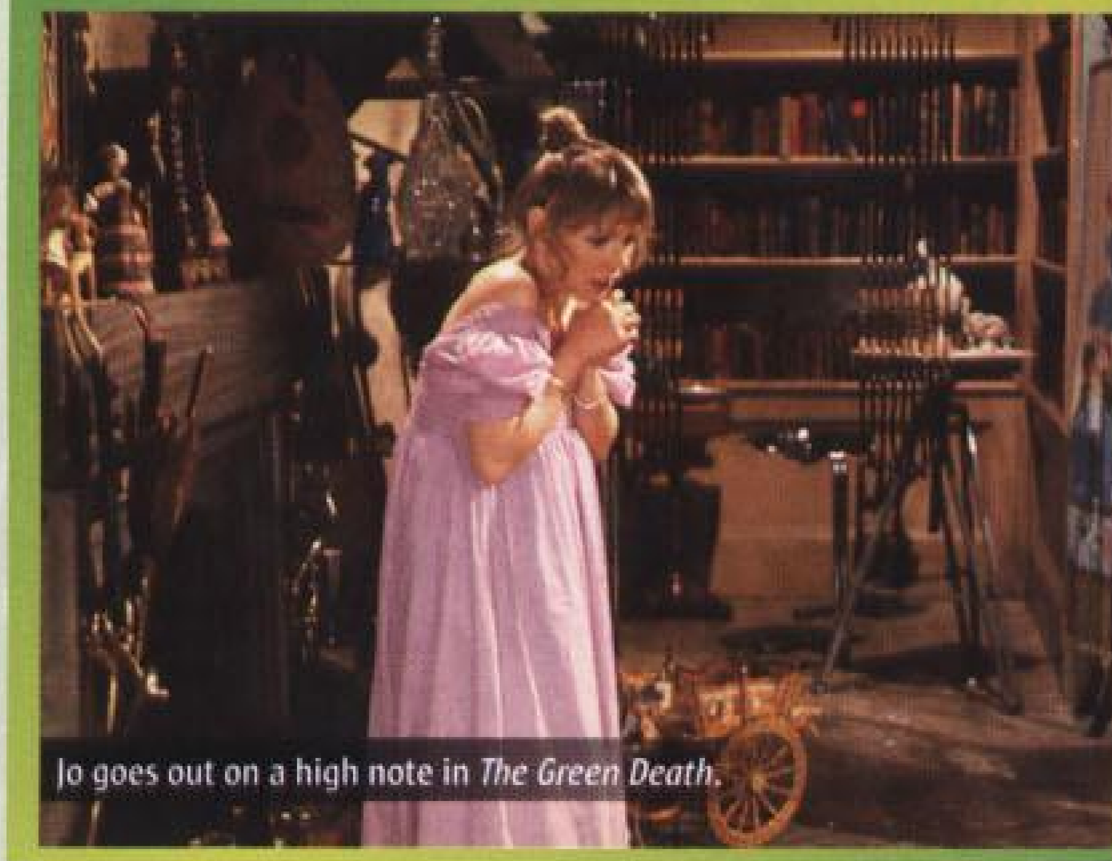
In *Death of the Doctor*, Jo was summoned back for the solemn occasion of the Doctor's funeral, to stand side by side with Sarah Jane (Elisabeth Sladen) to mourn the apparent passing of their best friend. Since her time with the Doctor, Jo has devoted her life to lots of worthy causes across the world, all in the company of Professor Clifford Jones (who was played by Stuart Bevan in *The Green Death*). Viewers saw Jo get engaged to the good Professor in the poignant closing moments of *The Green Death*, and Katy was delighted that Jo stuck by her man and lived happily ever after.

"That's something Russell hooked onto – he's a clever man, isn't he? He hooked onto the fact that Jo's staunch faithfulness, to the point of offering up her life on numerous occasions for the Doctor, would have carried on through her life. She would have stayed with her man as she would have stayed with the Doctor, things being different. In *The Green Death* she went off to save the planet with Cliff, while the Doctor went off to save the universe. I thought that was lovely.

"I spend a lot of time with Stuart Bevan, we still have an incredible friendship. He wanted to know where Cliff was! So I said, 'you're on an oil rig, and I guess with seven children and 13 grandchildren, you might be doing a bit of babysitting!'"

Before returning as Sarah Jane to *Doctor Who* in 2006's *School Reunion*, Elisabeth Sladen had admitted to some doubts over returning to a part she'd last played 25 years ago. Had Katy entertained similar doubts in bringing Jo back to television?

"First of all, I didn't want to let Lis' team down, and I knew that we had Matt with us, too. ➤



Jo goes out on a high note in *The Green Death*.

Josephine Grant – the Doctor's loyal companion...

But I was just so nervous, because I didn't know what people would expect. Did they expect this little mini-skirted person to come zapping on? You often see somebody on television who you remember being so beautiful and you see them 25 years later and you think, 'my God! Is that her?!' That's all I can think about in my paranoia, people thinking, 'Oh my God! How many elephants have slept on her face?!'"

Any remaining doubts must surely have been extinguished with the overwhelmingly positive reaction to Katy's performance in *Death of the Doctor*?

"I'm gobsmacked! I was having dinner in a restaurant the other night, and this charming man came up to me and insisted on paying for my meal, because he said, 'I remember watching you in *The Green Death* and I cried shamelessly, and when I saw you in *The Sarah Jane Adventures*, I cried again! So please let me buy you dinner.'"

How did the process of making *Doctor Who* in 1971 compare to making *The Sarah Jane Adventures* in 2010?

"I'd like to say it's unrecognisable all these years later, but it actually isn't. You're still working against the clock for a tight budget, and I think the production values on *Sarah Jane* are extraordinary. There was an explosion, and it was just like I'd been transported back in time, waiting for this explosion to go off. Was it going to work, because there was only one chance. Very tense stuff!"

It was in the 1960s while Katy was in New York recovering from a very serious car accident that the prospect of an acting career presented itself. Spotted by Arthur Mayer of Hollywood film studio MGM, Katy was offered a five-year contract with the studio. Ultimately this was turned down, and Katy decided to return home and audition for drama school instead.

"I just auditioned for every drama school going, and the first one that took me, got me!" The drama school in question being Webber Douglas Academy of Dramatic Art, where her future *Doctor Who* co-star Nicholas Courtney (the Brigadier) had also trained.

"When I came out, I went straight into a small part in [television drama] *Man at the Top* in 1970. The character came back for more episodes, during which time I auditioned for *Doctor Who*. That was it, simple as that."

Katy's *Doctor Who* début was 1971's *Terror of the Autons*, which also marked the first ever appearance of the Master, as played by Roger Delgado. For Katy, it was the start of a partnership with Jon Pertwee that would last for the next three seasons.

"I knew the name Jon Pertwee because I was a huge radio addict, but when I met him properly, I have never been so frightened in my life," recalls Katy of those early days. "But it wasn't just of Jon, it was of the whole thing. And, I don't know, Jon had some abnormal sense, but he took me under his wing from day one. And so did Nick [Courtney], and so did Roger [Delgado]. It was just amazing."

Jon Pertwee has, over the years, earned a reputation for sometimes being difficult on the set of *Doctor Who*, something that Katy doesn't deny, but she claims it was only ever motivated by passion for his work.

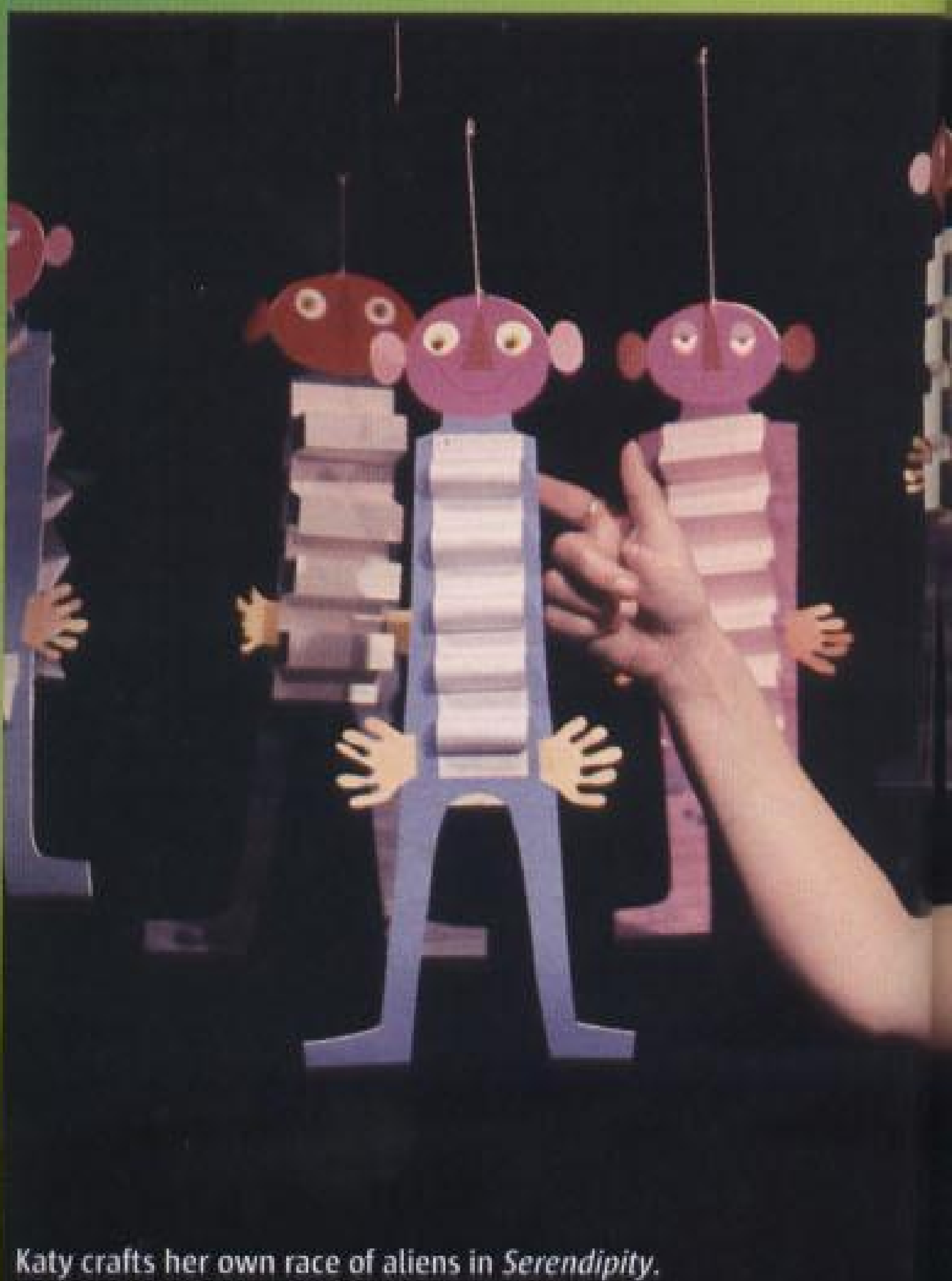
"If Jon didn't think something in a script was totally logical, he was like a seagull on a piece of hot fat. And quote me on that! I have heard back, as you do, that Jon Pertwee was difficult. I get really cross when I hear people say a performer is difficult – and there *are* difficult performers, believe me, I've worked with them. When you're doing it just because you can, it's wrong. But when you are doing it because you are so hungry for what you are doing to be perfect in every way, you are going to fight for those things to be right. And that's not being difficult, that's being supportive, and constructive and helpful. Because Jon wasn't just kicking up a fuss, it was for a reason, and it was always for the good of the show. And I was right behind him."

"It's actually not," Katy replies to the question of what her favourite stories were – and the quickly followed up apology for having asked such an inane question. "It stands to reason that I do have a favourite or ones that I did like. Obviously when you've done something like *Doctor Who*, you will get asked it an awful lot. But they're not stupid questions."

All right then: so what *is* your favourite story?

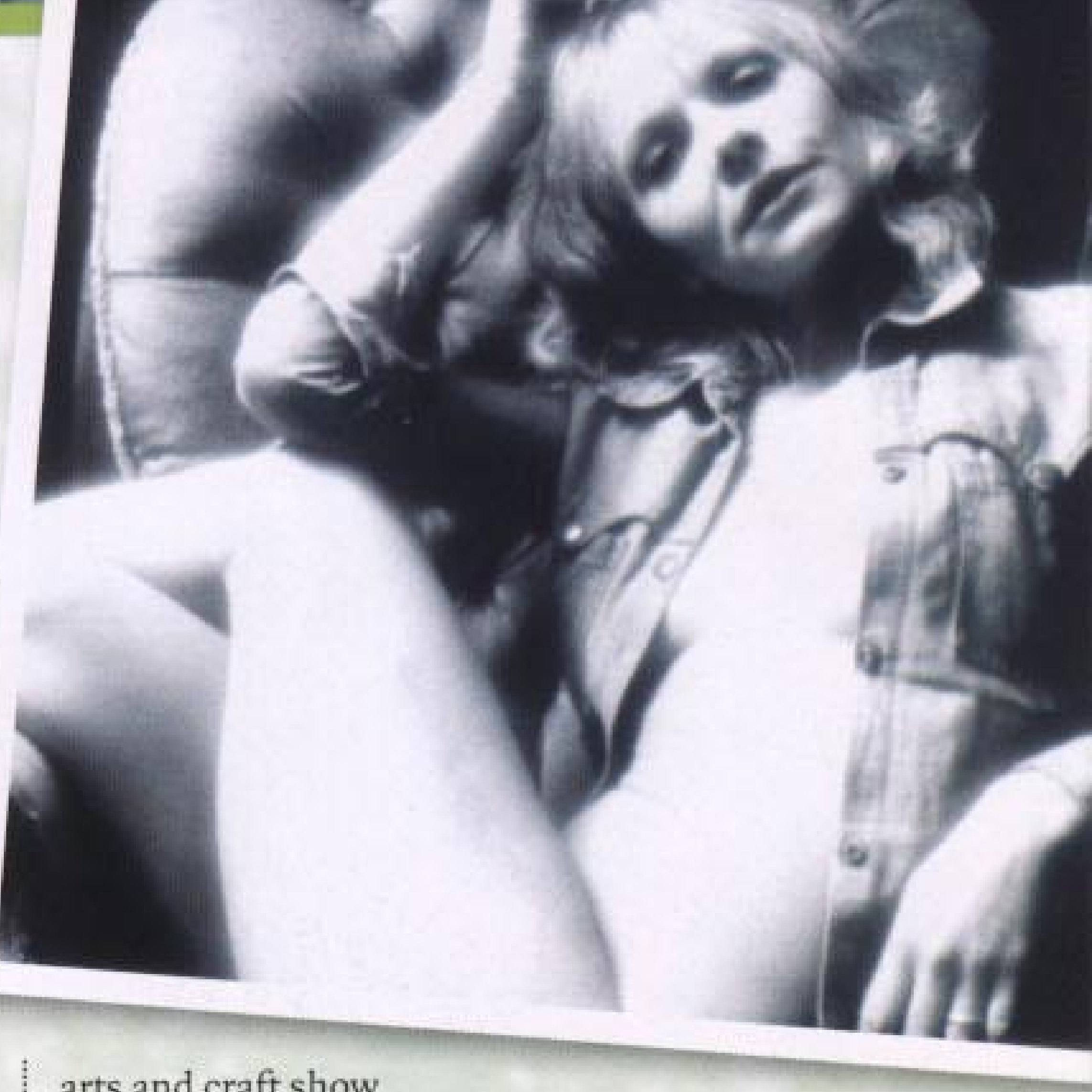
"Obviously *The Green Death*, not just because it was the one I left in – that shouldn't really make it a favourite story! I think the actual content and the relevance to worries of the day was really good; *The Mind of Evil* because it was absolutely extraordinary. There's lots of action, and the whole question of good and evil."

Was it always an uphill struggle to keep *Doctor Who* looking fresh on a relatively small budget? "We just didn't have very much on *Doctor Who*, so [producer] Barry Letts and the team were constantly trying to work out how to do things that hadn't been done, and to keep within the budget. It was about getting the special effects more honed, and being really creative with how they could make these things work.



Katy crafts her own race of aliens in *Serendipity*.

Katy was no stranger to naughtiness! Main picture © PA. Inset photos: Katy's *Girl Illustrated* shoot. © Rex.



"I PLAYED A JUNKIE AND ONE OF THE FIRST LESBIANS ON BRITISH TELEVISION. I WAS A NAUGHTY GIRL. I WAS A REBEL. STILL AM!"

"But there was always the moment when the money ran out and you can see where we had used everything to make it work so wonderfully, and then somebody would be sent out to get some red shiny paper!"

After three seasons, in which Jo had sacrificed herself for the Doctor, been hypnotised by the Master, endured marriage proposals from kings and Thals, fought Daleks, screamed at Drashigs and went on a date with Mike Yates, Katy left *Doctor Who* in 1973. It had, at that point, been the longest period the show had kept the same regular cast.

"I think you can keep the Doctor constant for quite some time," believes Katy, "but if the companion remains the same, you get to know how she's going to react, and it ceases to be quite as exciting as it previously was. Everything changes. So in order to give the Doctor a different way to deal with things, you change the companion. That works for me."

Following *Doctor Who*, Katy went on to work with sometime *Doctor Who* director Douglas Camfield.

"I hadn't worked with him on *Doctor Who*, but I went in and played a junkie for him in an episode of [cop drama] *Target* with Patrick Mower. And then he cast me again in an *Armchair Theatre* as one of the first lesbians on British television!"

Any conversation with Katy Manning sooner or later meanders round to *those* pictures. "One thing I will say about *those* pictures is that it was three years after *Doctor Who*, and I had played a junkie, and a lesbian and other roles, and I feel no remorse at all. I'm pretty sure somebody else would have done it by now if I hadn't!"

Those pictures were a revealing set of snaps in an issue of a, shall we say, gentleman's publication, involving Katy, a Dalek and a pair of sparkly boots. "In 1974, I had my first opportunity to do theatre, and I got the lead in the West End with [comedy actor] Derek Nimmo in a two-hander called *Why Not Stay for Breakfast?*. And he gave me, as my opening night present, those sparkly boots. I've never forgotten after I did the pictures, he said to me, 'I say, KM, I saw these photos. You're wearing my boots!'"

"I was a naughty girl, I must confess," adds Katy after a moment's thought. "I was a rebel. Still am!"

After working in both television and theatre following *Doctor Who* – including a stint presenting arts and craft show *Serendipity* ("I went to one guy's house who was an epoxy resin expert," Katy recalls, "and the entire house was epoxy resin inside. All I could think about was if I light up a cigarette, what will happen?"), Katy wasn't long for these shores for very personal reasons.

"When the twins were born [*Katy has two children to actor Dean Harris – Ed*] they were very premature and very ill," explains Katy in a moment of solemnity. "Their immune system was broken down and after many months of them being in hospital and me sleeping in hospitals and working in shows, it was just a nightmare. It was suggested that a warmer climate might be beneficial while they got through all this. I was going to go to America to stay with [close friend] Liza Minnelli, and then I thought, 'That's the wrong decision.' I don't know why I thought that, but I just did. Because it would have meant LA, and I just had this feeling."

Katy's change of heart at this difficult time saw her arriving in Australia in... and its at this point that Katy declares that she doesn't do dates, so let's just say it was sometime in the late 1970s or early 1980s.

"I knew one person in Australia, my friend Rose, and I thought, 'I'll go to Australia. It's a warm, young country, I might be able to get the twins back ►

Katy down under with her famous Ozzy partner, Barry Crocker. © Rex

into health over there.' I didn't think of anything else. I just packed two suitcases and went. It took a lot of operations. Finally, I'd started a career in Australia, and by the time the children were healthy I'd met Barry, had a wonderful career, got the children schooled and life just went on from there."

The Barry here being Barry Crocker, Katy's partner since 1989 – revealed in **DWM**'s last soap-tastic issue as holding the distinction of originally singing the theme to *Neighbours*. And he's something of a legend Down Under.

"Barry is truly an Australian icon," smiles Katy. "He was Barry McKenzie in the films where Barry Humphries originally played Dame Edna [*The Adventures of Barry McKenzie* (1972) and *Barry McKenzie Holds His Own* (1974)]. He had one of the longest running light entertainment television shows and he's an amazing singer, actor and writer. I figure if you go and live in Australia, then you may as well go and bag yourself the most famous Australian!"

From the way Katy enthuses about her bloke (so well known that a 'Barry Crocker' is Australian sports commentary slang for 'shocker'), he's another larger than life personality to have had a profound influence on her life and career.

"Barry is the most extraordinary man. He's just like Jon to me. Jon had always said to me, 'voices, you've got to stop doing them for fun, you must do something with it.' And Barry is the same. He has made me do things – he made me direct, something I'd never done before. Our only arguments are ever about him telling me I can do something, me telling him I can't – and then I always do it! Barry was the one that made me do *Me and Jezebel*."

Me and Jezebel is the one-woman show that Katy has performed extensively on stage in recent years. Written by Elizabeth Fuller, it's the true story of how Hollywood movie icon Bette Davis arrived to stay with Fuller for one night during a hotel strike in New York – and ended up staying for nine weeks. In the play, Katy plays all 10 parts, including Fuller, her infant son and Davis herself.

"Bette completely destroys this woman's life – the husband leaves, the child starts to swear like Bette Davis and Elizabeth is starting to turn into her. And it's all a fabulous true story."

Becoming very much a signature piece, Katy took *Me and Jezebel* on an extensive tour of Australia that sounds like the kind of experience people become actors for.

"I dragged Bette's sorry arse right across the outback of Australia, playing in the middle of nowhere, where people have never seen theatre in their lives. People would drive 300 miles and bring picnics, we'd set up shop and I'd do the play. It was amazing, absolutely amazing."

When in 2009 (see, **DWM** knows the years, even if Katy doesn't) Katy decided to return to the United Kingdom (after also hosting her own chat show for UKTV Australia), Bette Davis made the 10,600-mile journey from Sydney to London with her.

"When I came back to England, I couldn't just say, 'sorry I've been gone for 26 years, but I'm back now,'" reasons Katy. 'You have to take your bottle of wine for the party. And *Me and Jezebel* was just that, to say, 'this is what I've done, this is what I've honed my skills into in the years I've been gone. If you like it, can I come home?' As soon as I landed I took it straight to the Edinburgh Festival, and did a run at the New End Theatre in Hampstead."

And did they like it?

"They hated it," guffaws Katy, "and I've been told to leave and never come back!" In actual fact, the show received rave reviews and the *Edinburgh Evening News* described Katy as 'one of Britain's best actresses.'

Considering that Katy had been resident in Australia for the best part of 30 years, why choose now to come home?

"JON PERTWEE HAD BEEN SUCH A HUGE INFLUENCE ON MY LIFE. WE HAD AN AWFUL LOT OF TIME TOGETHER, AND I LEARNT SO MUCH."

The best of times with friend and mentor, Jon Pertwee.

"I've always been homesick,' she says openly. "With all the gratitude and love for Australia that I do have, I had never really felt anything other than English and that I belonged in London. It's a rock 'n' roll city. Australia's a bit too quiet for me. You can whip round the street, and you don't see anybody. I think that's spooky.

"I wasn't expecting to live there for so long. I never took anything more than two suitcases, never had any furniture sent over, nothing!"

Aside from *Me and Jezebel*, Katy has also built up a close working relationship with *Doctor Who* audio producers, Big Finish ("I know, poor darlings!"), appearing as Jo Grant once more in the *Companion Chronicles* range. But word on the *Doctor Who* street suggested that Katy had found the experience upsetting as she found herself missing Jon Pertwee.

"It was a partnership on screen that I didn't know whether I could honour without him being there. Jon had been such a huge influence on my life, not just in *Doctor Who*. Don't forget, we had an awful lot of time together, and I learnt so much about show business, which is my passion."

But with her *tour de force* turn in the recent *Companion Chronicle*, *Find and Replace*, Katy now seems much more at ease with continuing Jo on audio – alongside her other audio alter-ego, the time-travelling adventuress and general rat bag, Iris Wildthyme, who Katy has played since 2002. Created by novelist Paul Magrs, Iris has appeared in many *Doctor Who* novels and audios, as well as her own series of adventures, and in *Find and Replace* she joined Jo for a trip back to the 1970s.

"I loved putting Jo and Iris together, it's a lovely script. It was all done in real time, no cutting, with me flying back and forth between Jo, Iris, and the Doctor. But I've heard it now, and even I found it really touching. I hope that I did it justice."

How important has Iris become to Katy?

"Iris is just so much a part of me now, I love her, and I'm so grateful to [former Big Finish producer] Gary Russell for inviting me to play her and Paul Magrs for creating her. She's such a strong character, she's really hard to lose – a bit like Bette Davis. Jo, Bette and Iris are very, very hard characters to kick out of any studio! One thing I've not been able to do, and I hope one day I can, I want to physicalise – I think I just made up a word – I want to physicalise Iris. I would love to be able to dress up and become her. She's had this incredible life. I absolutely know how she walks and how she moves."

Seemingly not content with just playing Jo Grant and Iris Wildthyme, Katy is very excited to talk about a new project with Big Finish that will launch the audio company's new *Drama Showcase* range.

"It's a one-woman play called *Not a Well Woman*, which I wrote for the stage. I invited [Big Finish producers] Nick Briggs and David Richardson round. I said, 'cup of tea, piece of cake and I'll read you something to see if you like it. Then when you've had some nice cake, go home and we'll never talk about it again!' But they said there and then that they wanted to do it. ➤

Katy gets into the Christmas spirit with *Iris Wildthyme* co-star David Benson.

The kids of *Sarah Jane* – the new generation of actors.

"People will say it's autobiographical, but it's not. There are things and premises that it's based on that I've always found funny that are to do with me. Such as..."

Halting mid-sentence, Katy brings us back once again to the great mentor in her life, Jon Pertwee. "Jon had so many stories, I could have listened to them forever. And I honestly didn't care if his stories were made up or not! They were bloody good! And now I understand, don't let the truth get in the way of a good story."

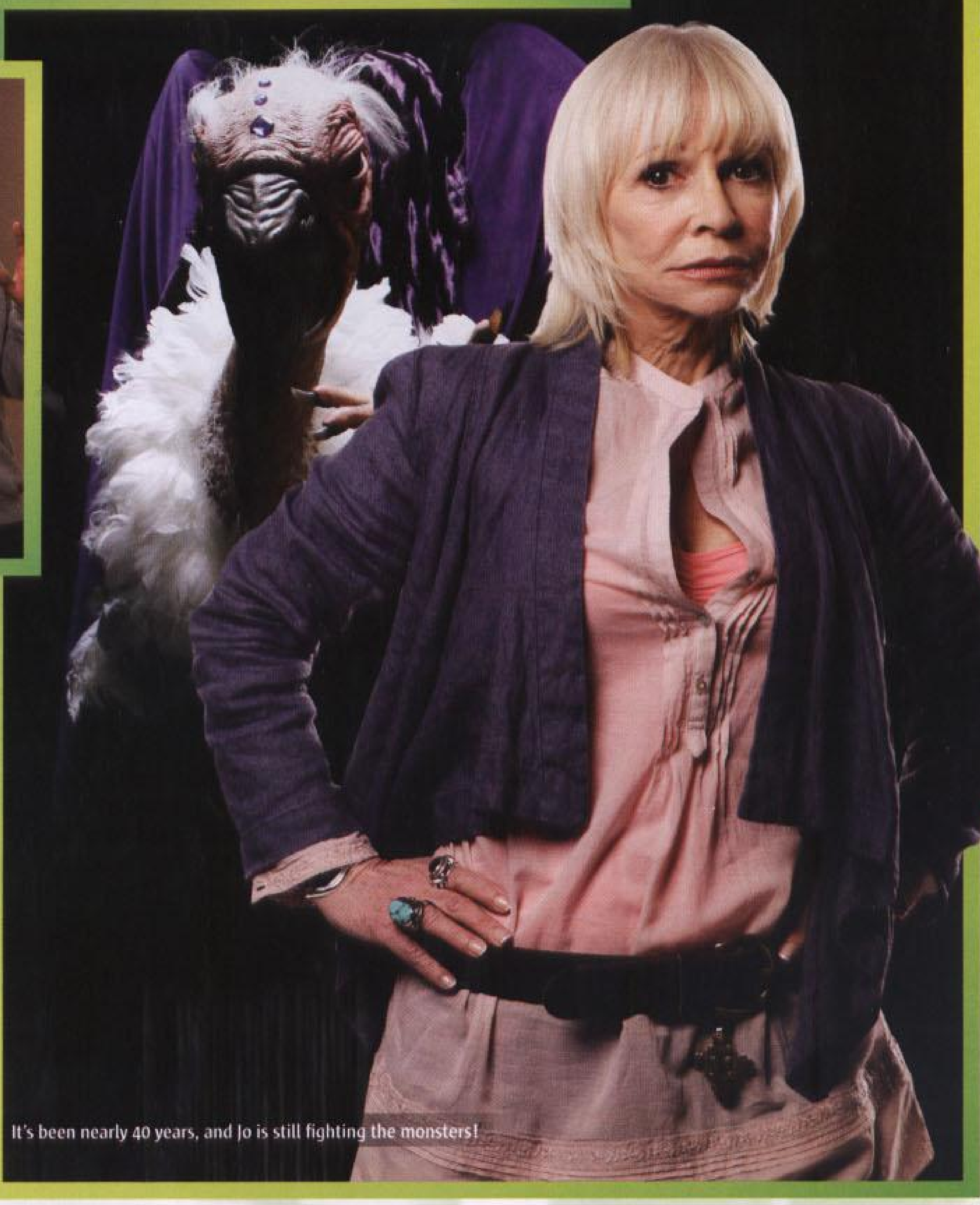
And that brings us, by way of the ups and downs of the Katy Manning rollercoaster ride, back to 2010. The actress is home, happy and thrilled with the wide-range of projects that are keeping her busy – her appearance in *The Sarah Jane Adventures* has been the high point of a packed year, especially working with Eleventh Doctor Matt Smith.

"Matt Smith I think is one of the most exciting young actors to come out of Britain in a long time. To me as an actress, if you think how long I've been around – well, don't think too hard, because I start to feel quite giddy – when you think how long I've been acting, acting styles have changed subtly and constantly. And so, for me to work on *Sarah Jane* and watch young actors like Matt Smith, these extraordinary, really modern new actors... Watching him and watching Daniel [Anthony, Clyde] and Anj [Anjli Mohindra, Rani] and Finn [Jones, Santiago Jones], I'm getting it how it absolutely is *now*."

But there is one member of the *Sarah Jane* team that Katy reserves her highest praise for – Sarah Jane Smith herself.

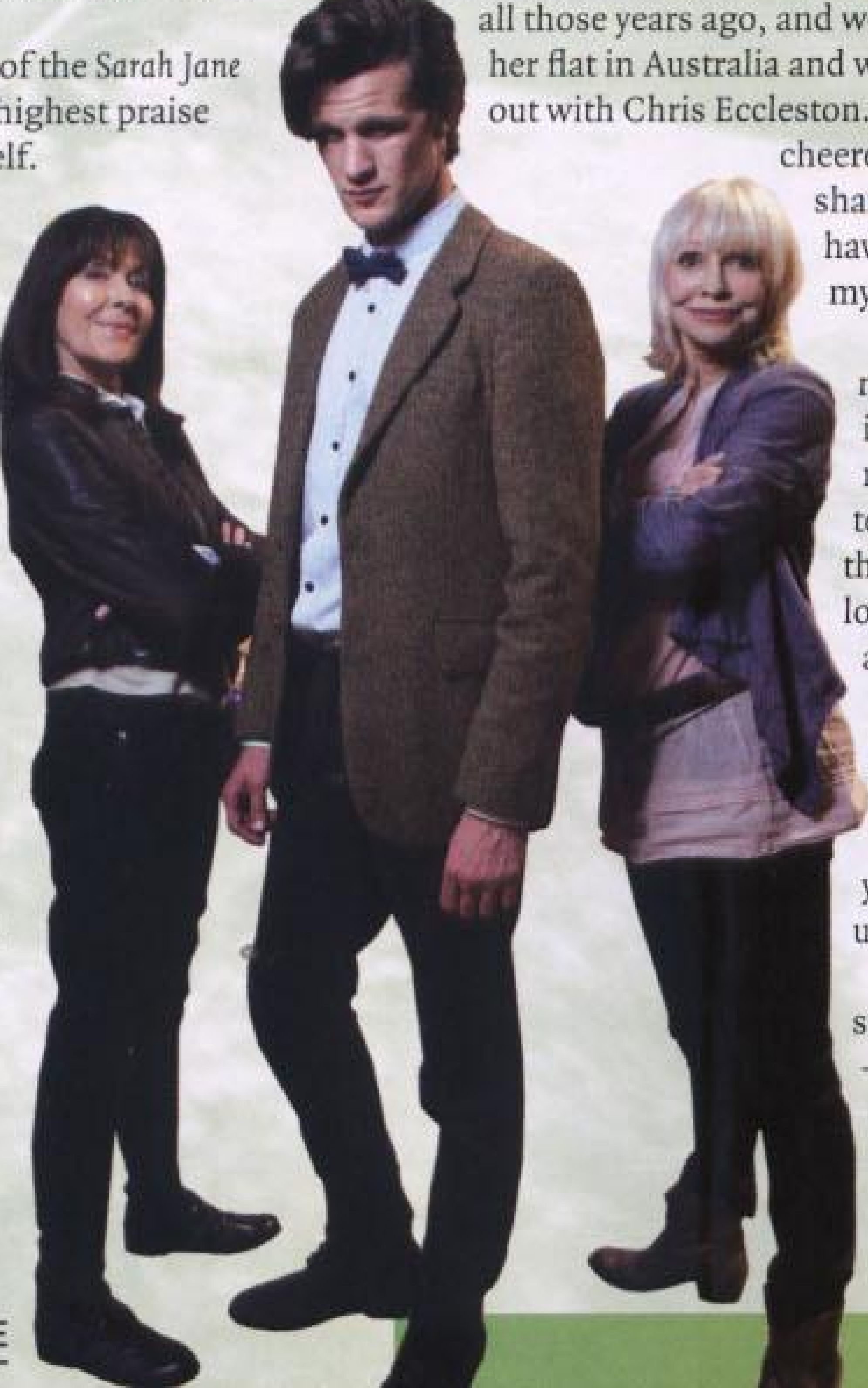
"Elisabeth Sladen is so lovely to work with. I've known Lis for years, but we'd never worked together. And right from the beginning when I came on to *Sarah Jane*, she was just so astoundingly supportive. She's always right there in the moment with you. I've watched Lis, so I knew she was that kind of actress, but now having worked with her, I know that even more."

Having flitted back and forth between Australia and the UK over the last few years, has Katy managed to catch up with the recent adventures of the Doctor in the post-2005 incarnation of *Doctor Who*?



It's been nearly 40 years, and Jo is still fighting the monsters!

"BARRY LETTS WANTED TO ADD POIGNANCY. WITHOUT HIM, I DON'T THINK WE'D BE WATCHING WHAT WE'RE WATCHING NOW."



"Yes, absolutely! My friend Rose and I sat down and watched my first episode together in London all those years ago, and we sat down together in her flat in Australia and watched the first one go out with Chris Eccleston. And we stood up and cheered! And it was so lovely sharing that with her, having shared watching my first episode.

"There hasn't been a moment where I've let it go. It's now one of my most favourite television shows. And that's very exciting, to love something as much as I'm loving it, yet all those years ago, I was in it. Don't forget, when I got the part, I'd watched it as a young girl growing up, too."

And Katy very strongly – and proudly – feels that the modern take on *Doctor Who* owes a debt that goes right back to the show's 1970s Pertwee vintage, and its producer, the late Barry Letts.

"I think Barry absolutely pioneered *Doctor Who* in those days and grew it up. If it had remained a children's programme, it may have just stayed where it was. Barry was the one that wanted to up the ante on the storylines, not just do terrific sci-fi stories. He wanted to add some poignancy. Without Barry," declares Katy with firm conviction and in tribute to the memory of her much-missed friend, "I don't think we'd be watching what we're watching now."

Nearly 40 years on from when the ditzy but determined Josephine Grant ruined one of the Doctor's experiments, Katy Manning remains fiercely proud of her on-going association with *Doctor Who* in all its forms, and is totally comfortable with where it sits in her life today.

"*Doctor Who* brings this huge smile to my face. When you do a convention, and somebody comes up to say to you how much it meant to them... That you've given them something they take with them for the rest of their lives is such a joyous thing to see. But from a personal point of view, *Doctor Who* gave me everything that I could possibly have wanted to continue in a business which I love almost as much as my children.

"And I mean that – and my children know that!" DWM

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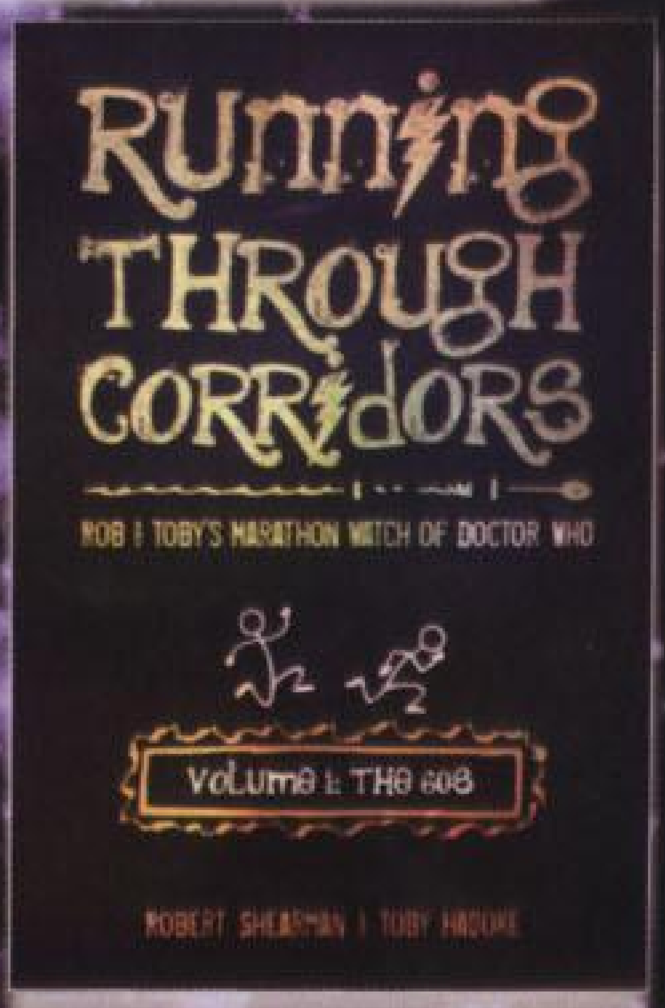
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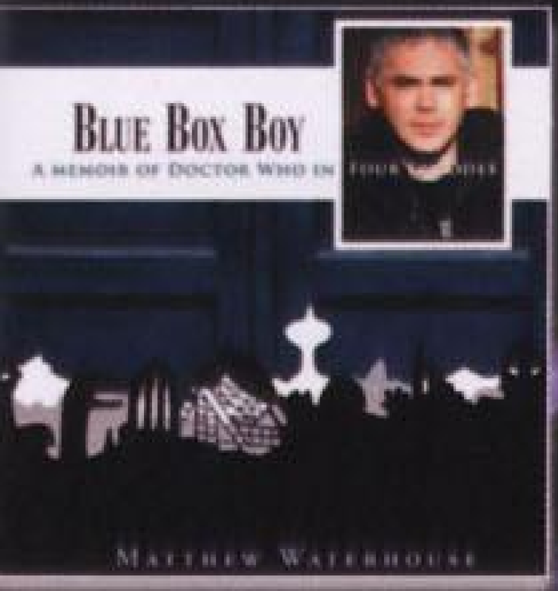
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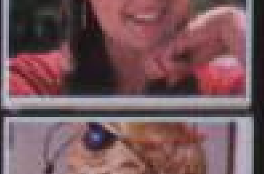

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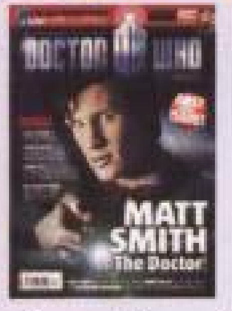
THE DWM REVIEW OF 2010!

The Future Starts Right Now!

Let's get back on the rollercoaster ride that was 2010! From the return of Gallifrey and the Time Lords, to a honeymoon aboard a space cruiser, it's been a year to savour. And that wasn't the half of it, dear me no...

FEATURE BY **JASON ARNOPP**

JANUARY



What an incredible start to the year – the death of a Doctor!

New Year's Day plays host to *The End of Time* Part Two, David Tennant's swansong as 'Ten'. This brave and sombre tale sees the Doctor reduced from his quirkily grinning, tangerine-hurling *Christmas Invasion* self, to a maudlin, irradiated dead man walking. When he meets a pre-*Rose* Rose Tyler, before even the Ninth Doctor has the pleasure, it magnificently sews up the entirety of Russell T Davies, Julie Gardner and Phil Collinson's triumphant era. The fifth consecutive Best Drama Series gong from The National TV Awards doesn't hurt either.

But the enormity of it all! Tennant, Davies, Gardner: gone. If we didn't know that Matt Smith and Steven Moffat were stepping into the fray in three months' time – for the first full series of *Doctor Who* since 2008, if you please – then pulling down the Christmas decorations would be a *seriously* depressing business this year. As it is, we shed a tear and march onwards, just like the Doctor himself. Thankfully, *The End of Time* Part Two also ends on a 'up' note, as Smith makes his on screen début, complete with arms, legs and everything. Ludicrously, as a result of one of the Doctor's first utterances, the BBC is forced to issue a statement denying the view, held in some quarters by mentalists, that *Doctor Who* is gingerist. More happily, the fact that Matt's five-inch model soon sells out in UK shops, suggests that the country's acceptance of him has been swift.

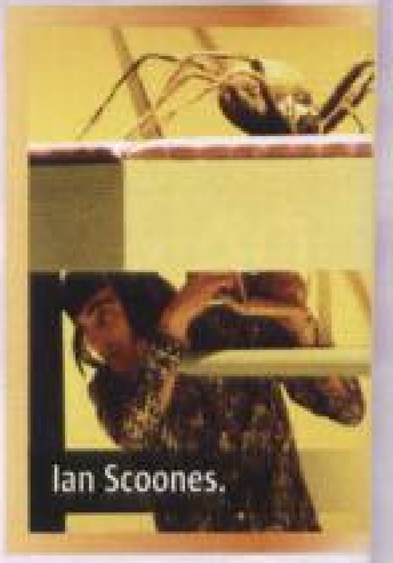
Naturally, the first thing **DWM** does this month is sit David Tennant down and quiz him about his wonderful 47-episode era. "That final calling of a wrap on *Doctor Who* took me by surprise," he admits. "I was surprised at how emotional I got. It was sad, yeah." David also praises Russell for handing him those final heartbreaking words "I don't want to go"; reveals that he once auditioned for what turned out to be Matthew Macfadyen's role in *Spooks*; and even indulges in a little political punditry. "I would rather have a Prime Minister who is the cleverest person in the room than a Prime Minister who looks good in a suit. I think David Cameron is a terrifying prospect."

Steven Moffat cackles his head off like some demented servant of the Nimon, as he wrests control of **DWM**'s *Production Notes* column from Russell. 'This page is mine AT LAST,' he hoots. 'Mine all mine. Oh, the power! Yeah, I know it's sad – big fella's gone, now you've got me. Lordy, how's this going to work? It's like replacing Aslan with Blackadder. Hold tight, it's gonna be a whole new kind of Narnia.'

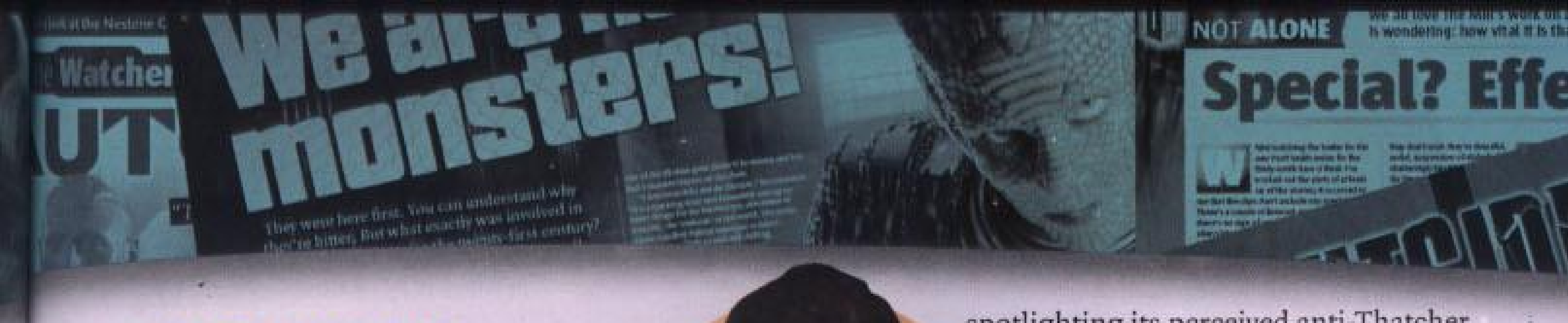
It is indeed. Steven goes on to dish out some informational tidbits, in the form of the new series' writers – although, curiously, the promised episode from the desk of the animated character Shrek never actually graces our screens.

Doctor Who has been in full production since last July. A whole host of episodes now lurk in 'post', with four exciting adventures in time and space yet to 'shoot'. Oh yes, we know all the lingo. We also pair up Matt Smith and Amy Pond herself, Karen Gillan, for an interview in the small Welsh town Rhymney. Matt correctly notes that **DWM** is older than either of them before hinting at how the Doctor/Pond interface will work: "He's a lot less tolerant than a lot of the other Doctors – and she's got a fire in her soul, in her belly, and so they combust together... But there's great affection and love there..."

"I've always liked having two companions," says Steven during another exclusive **DWM** chat, alluding to Rory Williams becoming a TARDIS regular (albeit one who dies a lot). "If the two of them connect, it makes the Doctor that one step back..."

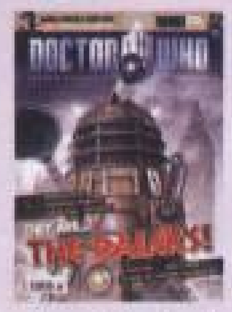

Ian Scoones.

Sadly, January isn't all fun. We lose visual effects artist Ian Scoones, who worked on classic *Doctor Who* stories like *Pyramids of Mars* and *City of Death*. As the year continues, we will also say goodbye to the likes of *The Reign of Terror* actor James Cairncross (January), *The Seeds of Doom* actor Mark Jones (January), *The Ice Warriors* actor George Waring (February), *The Web of Fear*'s set designer David Myerscough-Jones (April), *Fury from the Deep* actor Hubert Rees (April), *The Invasion of Time* actor Max Faulkner (April), *Marco Polo* actor Jimmy Gardner (May), *Warriors' Gate* actor David Kincaid (May), *The Pirate Planet* director Pennant Roberts (June), *The Beast Below* actor Jonathan Battersby (June), *The Web of Fear* actor Derek Pollitt (July), *Frontier in Space* actor Richard Shaw (July), *The War Machines* actor Frank Jarvis (September), *Planet of Evil* writer Louis Marks (September), *Terror of the Zygons* composer Geoffrey Burgon (September), *The Horns of Nimon* actor Graham Crowden (October), *The Abominable Snowmen* actor Mervyn Haisman (October) and *The Time Monster* and *Warriors of the Deep* actress Ingrid Pitt (November). Ladies and gentlemen, we salute you all.



The Wengerbus is coming! Matt and Karen go on tour...

FEBRUARY



Weepy: Barrowman

Nnnnnngh! Is it April yet? Is it?

As a vast sea of *Doctor Who* fans eagerly await the new series' 3 April start-date (even though they don't know exactly what that date is yet), the production enters its home-run. *Who* newcomer Toby Haynes directs his dream *Doctor Who* episodes, *The Pandorica Opens* and *The Big Bang*, in Block Six. "It's not my job to write reviews," says Steven Moffat, "but I've been a *Doctor Who* fan all my life and these shows are looking *sensational*." A smattering of episode titles are released, like the intimidating *Victory of the Daleks*.

Steven also reveals that he was initially dead set against Matt Smith's idea of the Eleventh Doctor sporting a bow tie. "I said, 'Absolutely no. Under *no* circumstances are we having a bow tie! It's retro, outdated, ridiculous, it's a pantomime idea of what *Doctor Who* is like. But Piers [Wenger, executive producer] said 'Just let him try it with a bow tie. So we stuck a bow tie on him and it just looked fantastic."

Bow ties are *cool*. A bit like, as we'll later discover, the fez.

A Sunday broadsheet rather randomly decides to explore the political leanings of 80s *Doctor Who*, spotlighting its perceived anti-Thatcher subtext. The BBC issues a statement underlining that it has always maintained strict impartiality. Former script ed Andrew Cartmel, meanwhile, recalls of his tenure: "My exact words were: 'I'd like to overthrow the government'. I was a young firebrand... I was very angry about the social injustice in Britain under Thatcher and I'm delighted that came into the show." Perfectly united messages there, then.

Getting into the spirit of Valentine's Day, John Barrowman voices his ongoing love affair with the Doctor, in the form of the song *The Doctor & I*. Based on *The Wizard & I* from the musical *Wicked*, it would frankly make a glass eye weep.

MARCH

As *Doctor Who*'s return nears, the media machine seizes upon the first series in what now feels like aeons. And let's face it, although the mainstream media are always up for covering *Doctor Who* these days, a brand new Doctor and companion combo really perks up their Dictaphones (apologies for that). There's only the odd dose of negativity, such as the *Daily Mail* (surprise, surprise) having a moan about the length of Amy Pond's skirt.

DWM meets up with exec producers Piers Wenger and Beth Willis, to glean a little more about them. We learn that they were both involved with another (outwardly) time-travelling affair *Ashes to Ashes*; they have equal input into the show along with third exec Moffat; they have spent much of the last year absolutely terrified; and *Doctor Who* has already entered their respective bloodstreams. "It's like a terrible virus there's no cure for!" laughs Piers. "You have no choice. It's taken over our lives. There's absolutely no other way of putting it. But it's a beautiful thing that you *allow* to take over your life."

Doctor Who takes over five schools at the end of this month, as Smith and Gillan go on tour around the UK, to locations including Karen's own hometown, Inverness. "This is the closest I've ever got to being a rock star," Matt tells **DWM** editor Tom Spilsbury, who's hitched a ride on the 'Wengerbus'. Oh, Matt, you just wait till Glastonbury in June...

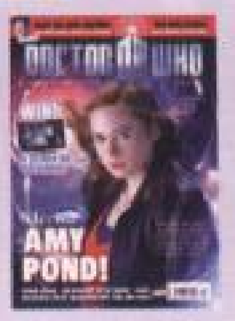
'The Wengerbus zig-zagged all over the country,' Steven reports, 'and children laughed and clapped and cheered, and at long last fish fingers and custard became part of the staple diet of Britain. Okay, not that last bit, but it's early days. C'mon, aren't you tempted? Fish custard, c'mon! It's pudding but scalier!'

The extended *Who* universe continues to thrive, as *The Sarah Jane Adventures* has its fourth series confirmed, for transmission later this year, and gains a new producer in the shape of former *Who* script editor Brian Minchin. BBC Audiobooks (soon to become AudioGO) release James Goss' Tenth Doctor audio-tale *Dead Air*, which will impressively go on to be voted the Audiobook Store's Audiobook Of The Year. Could that sentence possibly be more densely populated with the word 'audio'? The word has now lost all meaning.

As always, of course, **DWM** continues to cover all eras of our beautiful show. This month, Donald Tosh, who script-edited *Doctor Who* in 1965, reveals how he would cunningly negotiate with somewhat irascible star William Hartnell. "If there was a really important speech that the Doctor *had* to deliver, then I would go to Bill and butter him up, telling him I'd written this bit for him specially. He would then work doubly hard."

Tom Baker fans get a right royal treat this month: news breaks that the great man has agreed to appear in a 2011 Big Finish *Doctor Who* audio. "I am looking forward to a tremendous Big Finish and the sooner the better," says Tom. Steady now...

APRIL



As the launch of the new series edges ever closer, a dynamic series-trailer builds on the anticipation, even appearing in 3-D at select UK cinemas. At last, on the evening of 3 April, the new team and cast finally reveal all 65 minutes of *The Eleventh Hour* on BBC One. And it's brilliant! A fresh, dazzling, witty, pacy beast. If there was ever any doubt, it's clear that *Doctor Who* is in safe hands.

Three further adventures are screened this month: *The Beast Below*, *Victory of the Daleks* and *The Time of Angels* – the latter fear-fest marking the welcome return of Alex Kingston as River Song and a less welcome reprise of Graham Norton's cameo in *Rose*. For the first time in two years, Saturday night properly belongs to *Doctor Who*.

Matt Smith, who graces one of **DWM**'s two different covers, has already noticed a sea change in certain areas of his life. "The lady at the gym has started saying hello to me every time I come in – you realise that people are becoming a little more aware of who you are... but friends and family are very grounding for me. My mum takes 'proud' to new levels, which is very embarrassing, but there we are." He also tells us about how he partly prepared for the role by writing a *Doctor Who* story of his own, in which the Doctor met Albert Einstein! Now that's dedication.

Our other cover-star Karen, meanwhile, grasses Matt up for constantly "breaking bits off the TARDIS console! Luckily, I don't have to fly it much. The Doctor's like a guy who won't let a girl drive his car." While aware that 'feisty' has been applied to *Doctor Who* companions before, Karen

It's no April fool – K9 really *did* begin his own series!

Eleven Plus!
The DWM Interview

insists that it really is a fitting word for Amy Pond. "She's kind of got this inner confidence, I think, which makes her quite sassy. She can give the Doctor a run for his money and all that. But what's *really* interesting about her, is that underneath all that, somewhere inside, she's kind of like this lost little girl."

Bless! This month also sees the launch of the long-developed new K9 TV series, made in Australia and co-written by one of the metal mutt's original creators, Bob Baker. The 26-episode run launches on the Disney XD channel in the UK and the Ten network in Oz. Affirmative!

MAY

DOCTOR WHO
BITE ME!

DOCTOR WHO
FULL SCALE WAR?

Venetian vamps bare their fearsome fangs on BBC One and the cover of **DWM** alike this month, as the middle of the series looms and British bow-tie sales reportedly soar. The barnstorming Weeping Angels two-parter concludes; the Dream Lord is a man after the Doctor's own hearts; and the Silurians/Eocenes/Fnargs resurface in a remote Welsh hamlet. The ratings are looking good, with over 10 million pairs of eyes having witnessed *The Eleventh Hour*. The Eleventh Doctor and Amy make their début appearances in the **DWM** comic strip with the story *Supernature!* All is well with the universe.

Alex Kingston.

DWM catches up with Alex Kingston for our first proper chat with her about how she sees *Doctor Who*, River Song, the universe and everything.

"I was very sure that River was the Doctor's wife," says the actress of the ongoing 'Who Is River?' mystery. "Very, very sure. I suddenly thought, 'Oh my God, is she his mother?' So now I don't know any more... but I think she's his wife."

Oh, we do like a girl who knows her mind.

JUNE

This month is all about one date: 26-06-10. As Steven says, "It's the finale. Every single episode in this series has been leading here."

Of course, there's all manner of magnificence this month before the brain-boggling, tear-inducing climax, whether it's the TARDIS travellers having a brush with Van Gogh; the Doctor trying the flatshare lifestyle on for size in *The Lodger*; or, of course, one of the series' all-time finest suckerpunches in the shape of *The Pandorica Opens*. Notes Steven of the latter: "Horses and Stonehenge and Romans and spaceships. Why does the rest of television bother to show up?"

Entertainingly, *The Lodger*'s writer Gareth Roberts reveals that the villain of that episode was, at one stage, going to be Meglos, the last of the Zolfa-Thurans, from the poorly-remembered 1980 tale, uh, *Meglos*. "It was a brilliantly simple and scary make-up surrounded by a duff story," insists Gareth in defence of the 30-year-old romp.

The first few episodes of this *Doctor Who* run begin to hit DVD and Blu-ray. The BBC rolls out the first in a series of free-in-the-UK *Doctor Who* Adventure Games for computers, written by Phil Ford and James Moran. And the fourth series of *Torchwood* is finally confirmed, allowing a whole legion of anxious fans to finally exhale. We learn that Jack and co's 2011 outing will be co-produced by BBC Wales, BBC Worldwide and the US network Starz Entertainment.

Big Finish also kicks off what will prove a successful new audio series, in the shape of *Jago & Litefoot* – the further adventures of Christopher Benjamin and Trevor Baxter's memorable duo from 1977 TV tale *The Talons of Weng-Chiang*. Another lauded audio tale, *Solitaire* by John Dorney, sees the return of 60s fiend the Celestial Toymaker.

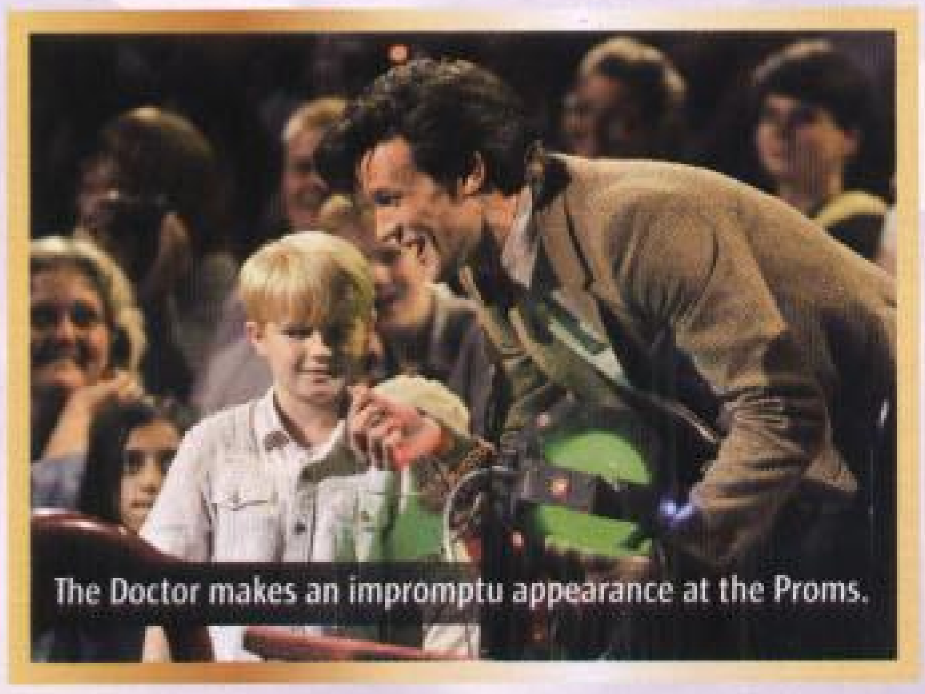
June ends triumphantly, then, in an explosion of high ratings despite the summer heat. The Doctor, Amy and Rory hurtle off into the Vortex, heading for the *Orient Express*. Or do they?

Matt Smith enjoys what must be yet another in a long series of personal 2010 highlights, as he appears onstage at Glastonbury, helping Orbital to perform their version of the *Doctor Who* theme tune! Cooler than an Ice Warrior shopping at a Reykjavik branch of Iceland.

JULY

DOCTOR WHO
A HITCH IN TIME!

DWM gets an award! To be precise, a Guinness World Record for the world's longest-running magazine based on a television series. And those of us who remember buying the first issue in 1979 suddenly feel ancient. Cheers, Guinness.


The Doctor makes an impromptu appearance at the Proms.

Doctor Who takes over London's Royal Albert Hall for two nights of prom action, showcasing both Murray Gold's music and some classical favourites, all hosted by Matt and Karen. Matt even appears in character as the Doctor during one segment, enlisting a boy from the audience to help him quell one of those overloading feedback quasar engines you see everywhere these days. Lovely!

"He wants a house, babies, a car, a bit of adventure... but he also wants to get home for a cup of tea." No prizes for guessing who Arthur Darvill is talking about in his first full interview with **DWM** this month. "When Rory was dating Amy, I think he'd try to do things which were as exciting as possible. Going on day trips and things that were a bit spontaneous. Taking the day off work to surprise her – stuff like that. I don't think his proposal would've been anything grand – he probably asked her over a picnic or something."

"A gay programme."

We also run a rare chat with Matthew Waterhouse, who played Adric in the 1980s, who speaks frankly about his former innocence, his prickly relationship with Tom Baker and the fact that "*Doctor Who* was a very gay programme." Tragically, however, Matthew doesn't continue his autobiography's verbal conceit and refer to himself in the third person during the interview.

Big Finish pulls off a neat stunt late this month, with Eddie Robson's *Situation Vacant* audio. Clearly modelled on *The X Factor*, it sees the Eighth Doctor auditioning four people for the role of his new companion. Thankfully, none of them attempt to win him over with sob stories about ill children and such-like.

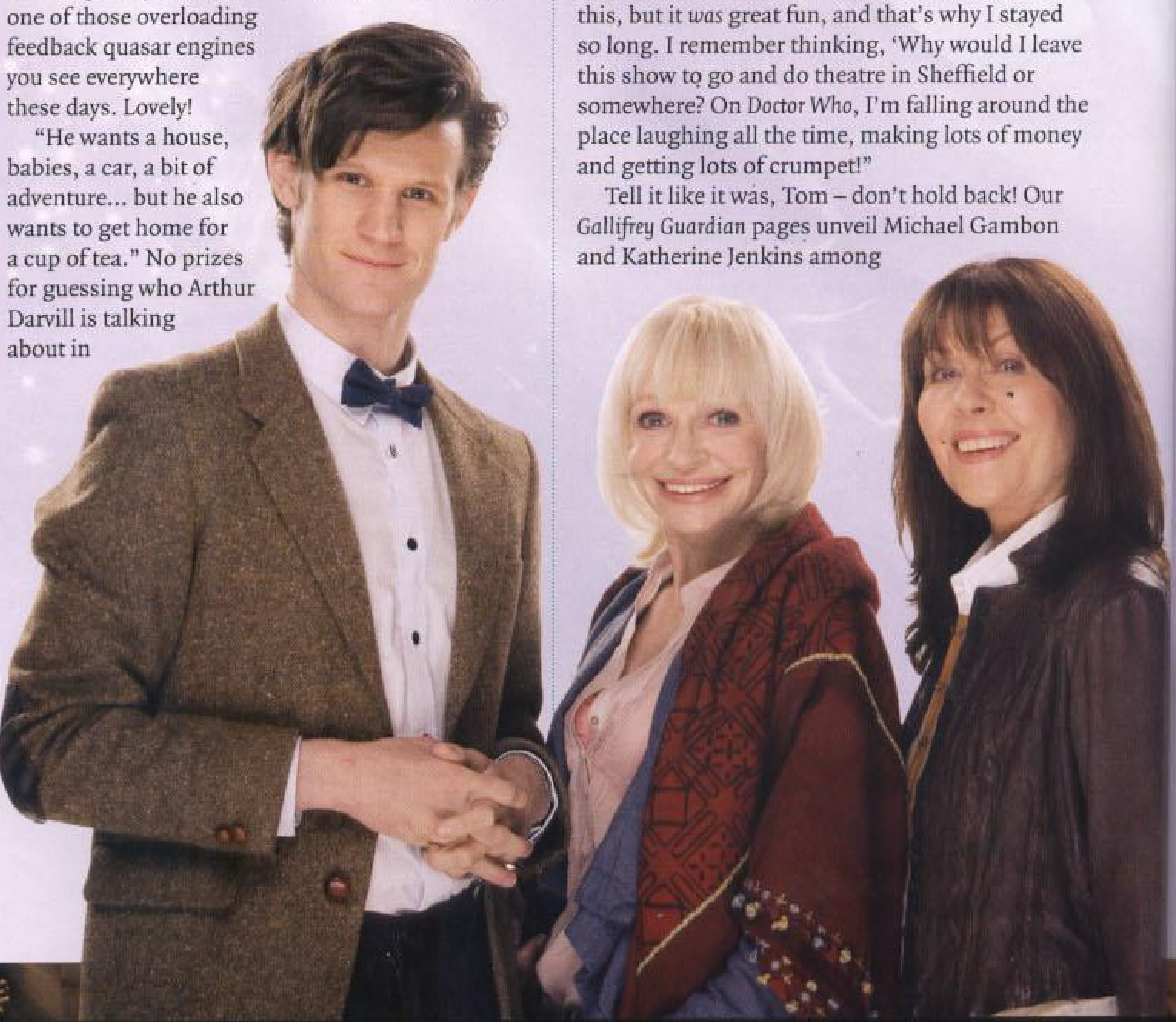
AUGUST

DOCTOR WHO
UNLUCKY SEVEN?

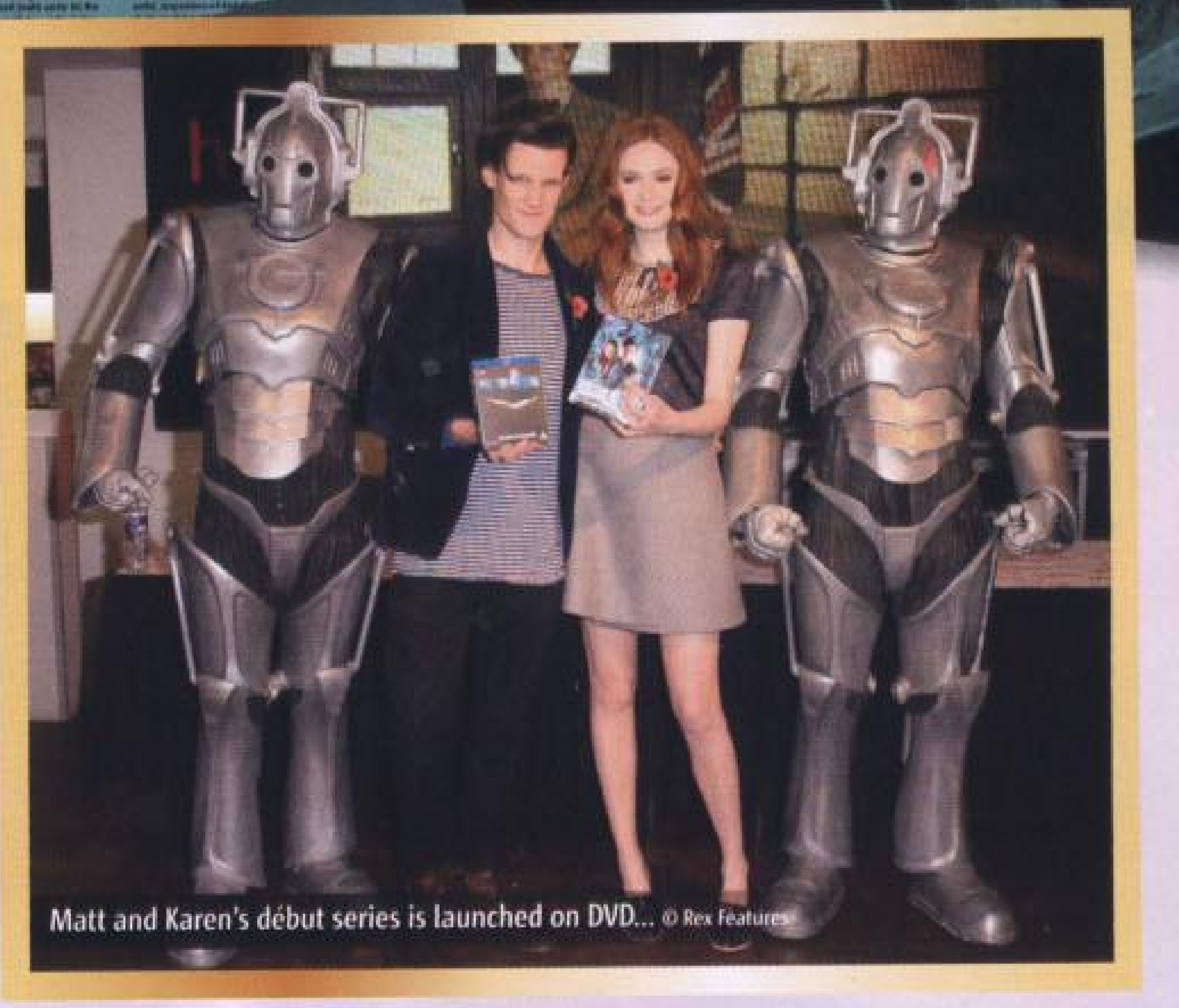
Sylvester McCoy grants us a splendid interview in the month that his story *Silver Nemesis* hits shelves in a DVD pairing with *Revenge of the Cybermen*. He speaks with admirable candour about the good and bad aspects of life as the Seventh Doctor. "My Doctor is still alive, and well, and kicking. I still really enjoy playing him." He concedes, however, that "the bad stuff hurts: anyone who says, 'He's the worst Doctor Who'! It's the negativity I've got to endure. I know people have their favourites and I've been told sometimes that I have become favourite at certain times."

We pop into a recording studio to observe another fine Doctor, Tom Baker, having a wizard hoot while working on a second run of BBC Audio adventures. This one carries the umbrella title *Demon Quest* and was once again penned by Paul Magrs. "When you're doing this lovely melodrama," he booms at us, "this absolutely preposterous stuff, it's got to be done with elan, hasn't it! The TV show wasn't nearly as larky as this, but it *was* great fun, and that's why I stayed so long. I remember thinking, 'Why would I leave this show to go and do theatre in Sheffield or somewhere? On *Doctor Who*, I'm falling around the place laughing all the time, making lots of money and getting lots of crumpet!"

Tell it like it was, Tom – don't hold back! Our *Gallifrey Guardian* pages unveil Michael Gambon and Katherine Jenkins among

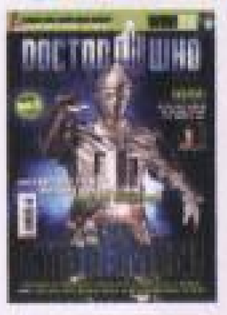


Arthur Darvill, Karen Gillan and Matt Smith turn on the Christmas lights in Cardiff in November. © Rex Features

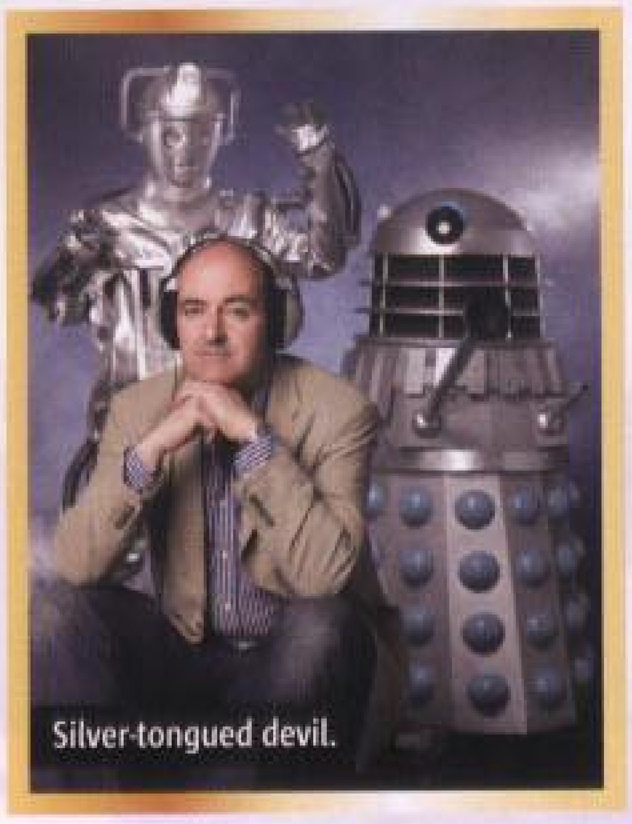

Matt and Karen's début series is launched on DVD... © Rex Features

the Christmas Special's cast; the Eleventh Doctor's début season's average viewership turns out to be a triumphant 7.7 million; and Lord Moffat's *Production Notes* shockingly 'out' him as a shy man. Speaking at the Edinburgh TV Festival, Steven also declares that there will be not one but *two* series of *Doctor Who* next year!

SEPTEMBER



The relentless nature of *Doctor Who* production is hammered home in Steven's latest **DWM** column, as he confirms that "the Christmas Special is in the can, scripts are being written in every dark corner of Britain (just follow the crying) and the first block looms as only a first block can." Yep, that's the first block of Series Thirty-Two. Incredible, yet true – as is the revelation that this series will be delivered in two chunks across 2011. 'Yes, it's change, but change is GOOD,' insists Steven, 'as our eleven-faced hero might be inclined to agree. And think of it this way – you're never more than a few months from the return of *Doctor Who*. Back at Easter, back in the Autumn, back at Christmas! Only *Doctor Who* can return THREE TIMES A YEAR. Beat that, *Vets in Love!*'


Silver-tongued devil.

The first part of *Demon Quest*, *Relics of Time*, is released. Elsewhere in Audiosville, Tegan Jovanka's old foe the Mara slithers back into the spotlight, courtesy of Big Finish's *The Cradle of the Snake*. This one concludes a trilogy of new stories which see Janet Fielding, Sarah Sutton, Mark Strickson and of course Peter Davison performing together for the first time since 1983! And the very end of this month sees the release of *Doctor Who*'s accurately-titled *Brilliant Book 2011*, edited by former **DWM** ed Clayton Hickman.

Big Finish producer, writer, actor and Renaissance man Nicholas Briggs is interviewed in our 426th issue, talking about how he'll be happy if he's remembered for voicing *Doctor Who*'s TV Daleks. "Most people don't have *anything* that defines their career. On my Spotlight page, it says, 'Nicholas Briggs, the voice of the Daleks'. Well, I'm proud of that."

OCTOBER

This lively month sees the launch of a UK tour extravaganza which makes the Wengerbus look like, well, just a bus. *Doctor Who Live* hauls its mammoth spectacle around various UK cities, with a cast featuring a filmed Matt Smith and a live-onstage Nigel Planer and Nicholas Briggs – and a story which forms a loose sequel to 1973's *Carnival of Monsters*! If you weren't there, then this whole paragraph has merely added salt to the wound.

The millions of people who embraced Matt Smith this year – even if they thought they'd never get over the loss of that lovely Mr Tennant – get two bonus chances to experience Matt as the Doctor this month. First of all, he reads Oli Smith's wild west AudioGO tale, *The Runaway Train*. Then both the Eleventh Doctor and Jo Grant (70s companion, reprised by Katy Manning) appear in *The Sarah Jane Adventures*' *Death of the Doctor* – a heartwarming tale which couples the joy of Russell T Davies writing for Eleven with a triple-Espresso shot of heady nostalgia.

Further flashes of *Doctor Who*'s illustrious past come courtesy of DVD box set *Revisitations 1*, grouping classics *The Talons of Weng-Chiang* and *The Caves of Androzani* with the slightly less smokin' TV Movie, along with a horde of new extras. Non-TV *Who* fiction continues to forge ahead, with new Eleventh Doctor novel *The Coming of the Terraphiles* by revered sci-fi writer Michael Moorcock and Steven Hall's fan-acclaimed Big Finish audio *A Death in the Family*. Everyone who voted for 1976's *The Seeds of Doom* as their Story Most Wanted On DVD is delighted when – wait for it – *The Seeds of Doom* appears on DVD!

Legendary writer Neil Gaiman grabs the *Production Notes* reins this issue, writing about his 2011 *Who* TV story which 'is shooting, right now, in a quarry'. He reveals that Karen Gillan can't swim; reminds us that Daleks can't see the colour red; and that he wasn't allowed to keep the Planet of the Rain Gods in his story, due to silly old money restrictions.

Tom & June. © Dylan Thomas

We head out into London's Soho for a delightful day out with Tom Baker and his favourite costume designer June Hudson, during which Tom makes an extraordinary sartorial confession: "When it's a special occasion, like a wedding anniversary, my wife says, 'Put on your *Doctor Who* costume'. I come in, dressed as the Doctor, with a tray of champagne." Knowing Tom's flights of fancy, we have no idea whether that's true, but by God we want it to be.

NOVEMBER

As is now traditional, *Children in Need* offers up an exclusive *Who* snippet. This year, it's in the shape of the first trailer from the Christmas Special, which has by now been titled *A Christmas Carol*. The whole of Matt Smith's first series hits DVD and Blu-ray this month, with a brace of extras including two specially-filmed scenes.

The continuing *Sarah Jane Adventures* TV series is complemented by the AudioGO release of a pair of audio adventures: *Wraith World* by Cavan Scott and Mark Wright, and *Deadly Download* by – ahem, cough – some loser or other.

DWM comes out with a Spectacular Soap Special, taking a new look at *Doctor Who* through the prism of a pint glass in the Queen Vic. We interview soap/*Who* veteran Louise Jameson, who likes the idea of her 70s character Leela returning to the Time Lord's side. We have no idea why the lovely Louise opts to drastically increase her real age here, but nevertheless she says, "Because I'm 60 next year, I'd like to go back as a 60-year-old and not do Botox, and facelifts, and starve myself to stay skinny."

Having had a bit of fun celebrating the sci-fi/soap interface throughout this month's mag, we conclude that the show is the greatest soap opera ever. Beat that, *Vets in Love!*

DECEMBER

Just as April was all about the launch and June all about the finale, this month is all about the *Doctor Who* Christmas Special. And presumably this one won't end with the Doctor suffering a prolonged, painful death. Will it? Steven? Oh, please say it won't.

The *Demon Quest* series reaches its conclusion with the splendid *Sepulchre*, in which we learn whether the Fourth Doctor and Mrs Wibbsey's search through time and space has been in vain.

Officially-licensed audio adventure company Big Finish issues a major bonus to faithful subscribers, in the form of freebie *The Four Doctors*, which pits Doctors Five to Eight against the Daleks. If anyone ever needed a reason to subscribe, it is hereby handed to them on a plate.

One of the year's final *Doctor Who* releases – and arguably the most thrilling thing *ever* – is Big Finish's Fifth Doctor anthology *The Demons of Red Lodge & Other Stories*, out 31 December, with bone-chilling tales by William Gallagher, John Dorney, Rick Briggs and, oh my giddy aunt, how very extraordinary, it's me. Merry Christmas to all of you at home! DWM

The perfect way to end our year. Merry Christmas!

Matador **Alan Barnes** bravely grabs the bull by the horns and pays tribute to the glory of the second Skonnon Empire...

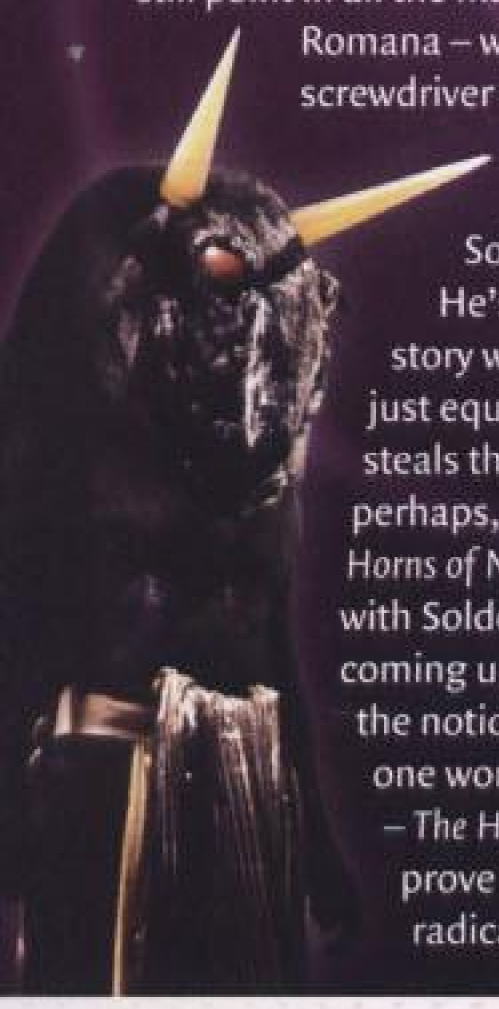
The **Horns**

"The Nimon waits for no man!"

Pity poor old *Horns of Nimon*, with all its baggage: the last *Doctor Who* story of the 1970s; the last to be made under the regime of producer Graham Williams and script editor Douglas Adams; the last to feature the 'slit scan' titles, and Delia Derbyshire's howling realisation of the theme... The last, too, to be carried by, or to bear the weight of, Tom Baker's Doctor, in all of his unrestrained pomp; never again would he be permitted so much improvisational latitude in the rehearsal room, let alone on the studio floor.

But *The Horns of Nimon* was never supposed to be the last of anything; the cancellation of planned Season Seventeen finale *Shada* made it take on so many ultimates by default. We don't judge, say, *The Space Pirates* (1969) as the last *Doctor Who* of the 1960s; or *The Monster of Peladon* (1974) as the acme of Barry Letts' and Terrance Dicks' vision. More exciting, cleverer and better-realised than either of these – or, indeed, than *Underworld* (1978) or *The Power of Kroll* (1978-9), the last two last-but-one stories of the season – *Horns* has to live alongside them in the *Doctor Who* dumper, its reputation mud.

Granted, it's eccentric: some will find the late Graham Crowden's lip-smacking, eyebrow-raising turn as villain Soldeed not to their taste – fair enough. (A shame, but fair enough.) But there's one still point in all the madness, and that's Lalla Ward's Romana – who, with her very own sonic screwdriver in her pocket (there's a single entendre for you), ends up being entirely blamed by Soldeed for bringing him down. He's right: *The Horns of Nimon* is a story where the companion doesn't just equal the Doctor in strength, she steals the story away from him; and, perhaps, his entire show. Watch *The Horns of Nimon* again – that final scene with Soldeed, in particular – and try coming up with any sane objection to the notion of a female Doctor. In fact, one wonders if – thanks to Lalla Ward – *The Horns of Nimon* might one day prove to have been one of the most radical, far-sighted stories of all...



Romana (Lalla Ward) asks Soldeed (Graham Crowden) if he's seen a horse while Seth (Simon Gipps-Kent) makes his point.

PART ONE
BROADCAST: 22 DECEMBER 1979

On the Flight Deck of a spaceship that's seen better days, the Co-Pilot (Malcolm Terris) complains to the Pilot (Bob Hornery), wanting to know when they're going to get modern equipment.

➤ Terrance Dicks' Target Books novelisation *Doctor Who and the Horns of Nimon* (1980) names the Pilot as Captain Sekkoth ('a wizened, grey-haired veteran') and his Co-Pilot, Sardor (who'd been 'too young to serve in the First Empire Wars and, perhaps as a result... was even more fiercely militaristic than his superior').

The ship is 12 hours from the planet Aneth – with another 12 to go before it reaches its destination, Skonnos. The Pilot tells the Co-Pilot that the Nimon will soon give the Skonnans all the battleships they need...

➤ As will become screamingly apparent, *The Horns of Nimon* is a sci-fi translation of the legend of Theseus and the Minotaur, the Ancient Greek myth passed down by poets including Apollodorus, Virgil and Ovid, plus the later historian Plutarch in his essay *Theseus* (75 CE). For Athens, read 'Aneth'; for the Cretan city of Knossos, read 'Skonnos'; for the Minotaur, read 'Nimon'.

... since their contract with him will be fulfilled with this final shipment. Hearing this, the Co-Pilot goes to check on the cargo – seven young people huddled together in the Hold.

➤ The Target telling has it that this last shipment is in fact the seventh demanded by the Nimon: 'Seven times the sacrifice was to be made. Seven youths and maidens of high birth were to be provided on each occasion...'

➤ According to Plutarch: in ancient times, the Cretan King Minos [of Knossos] 'put the Athenians to extreme distress by a perpetual war'; but, having been 'told by the oracle that, if they appeased and reconciled Minos... they should enjoy rest from the miseries they laboured under' the Athenians 'entered into an agreement to send to Crete every nine years a tribute of seven young men and as many virgins...'

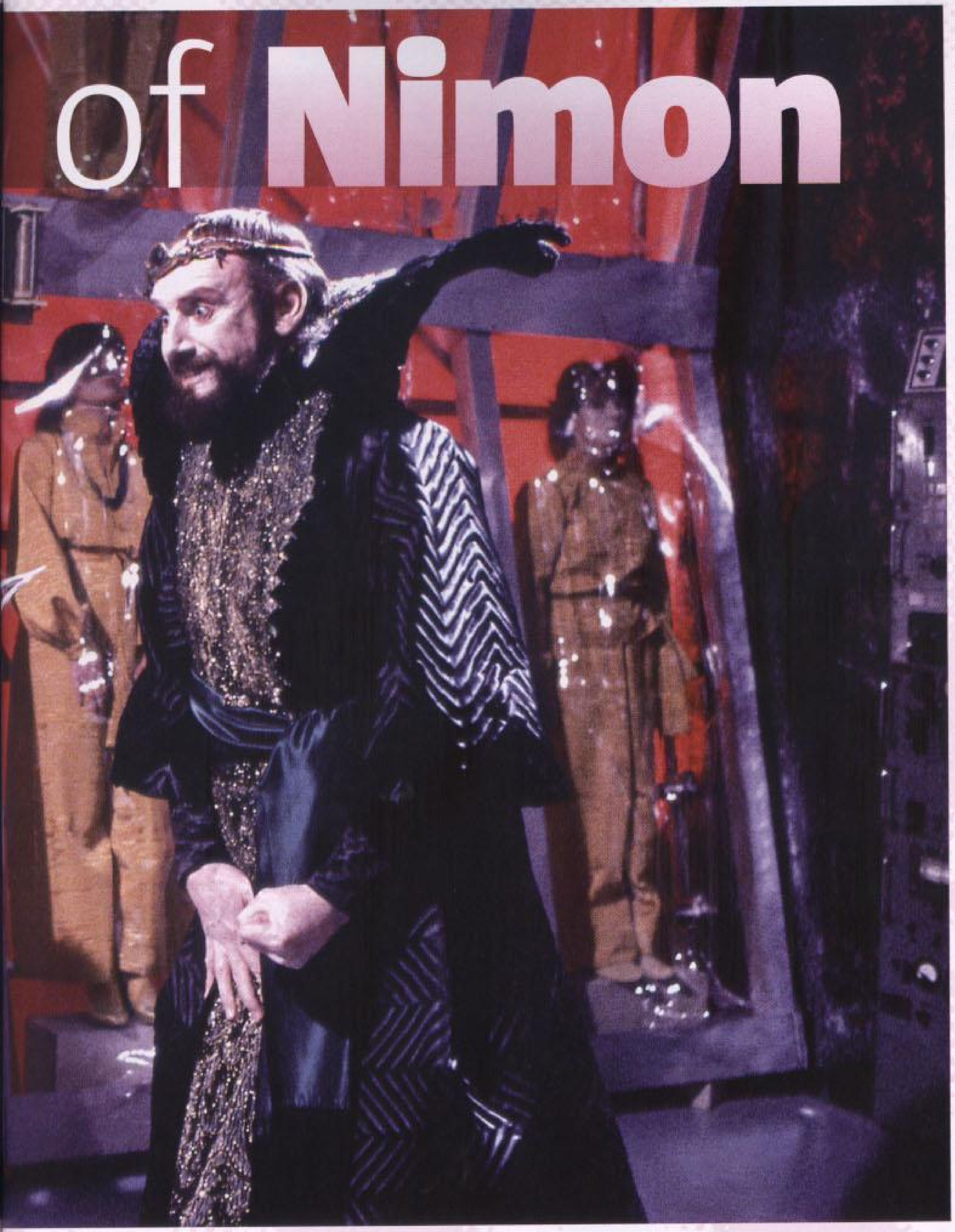
➤ The Co-Pilot's repeated barks of "Weakling scum!" didn't feature in Anthony Read's scripts.

Returning to the Flight Deck, the Co-Pilot pushes to reduce their flight time to first six, then nine hours – by cutting out the dogleg at Sector L75, suggests the Pilot. Thinking the ship will never have to fly again, the Co-Pilot programmes the flight computer to do it in six – and overloads it. Fires break out.

➤ Co-Pilot Malcolm Terris – previously Etnin in *The Dominators* (1968) – knocks his helmet alarmingly askew here. This won't be Terris' only wardrobe malfunction throughout the course of the story, either...

> '**In the first draft,** Romana appeared wearing "**a witch doctor mask** and **holding a spear**" – apparently **won by the Doctor in the Congo!**'

# of Nimon



» ESSENTIAL INFO

» *The Horns of Nimon* first aired in 1979-80, as the fifth and, as it turned out, final story of *Doctor Who*'s 17th season – following the cancellation of planned finale *Shada* partway through production.

» Preparing the season in the autumn of 1978, incoming script editor Douglas Adams had hoped to use a number of writers new to the series – but, for various reasons, prospective storylines including *Dragons of Fear* (aka *Erinella*) by director Pennant Roberts, *Valley of the Lost* by former producer Philip Hinchcliffe, *Child Prodigy* by Alistair Beaton and Sarah Dunant and *The Doomsday Contract* by John Lloyd, all fell by the wayside.

» By February of the following year, Adams had chosen to put an end to his personal Winter of Discontent by hiring veteran writers including Anthony Read, his production office precursor.

» On the basis of a revised storyline dated 28 February, scripts for all four episodes of *The Horns of Nimon* were commissioned on 23 March – and delivered in six weeks exactly. The scripts were twice redrafted in August, partly to reduce their pre-filming requirements to (virtually) zero, before Television Centre recordings spanning Monday 24 to Wednesday 26 September (the Skonnos/Complex scenes), then Sunday 7 to Tuesday 9 October (the spaceship/Crinoth/TARDIS scenes), under the eye of new (and once-only) director Kenny McBain.

» Ranking, arguably unjustly, a low 189th in **DWM**'s *Mighty 200* poll of 2009, *The Horns of Nimon* is noted (and notorious!) for the quite unique performance delivered by its guest star, the irreplaceable Graham Crowden – who 'caught/An everlasting cold' in October this year, aged 87.

The automatic pilot is dead, and some force is pulling at the ship. Set to full power, the engines blow...

Meanwhile, Doctor Who (Tom Baker) immobilises his TARDIS in order to make certain modifications – but his robot dog K9 (David Brierley) reports that the ship is still moving... and accelerating.

➤ One of the TARDIS wall flats has been set up back to front, hence its inverted (and filthy dirty) roundels. Perhaps the Doctor's been fiddling with the TARDIS' internal architecture, as well as its mechanics...!

➤ The long chequered cape hooked on the hatstand was worn by the Doctor in *The Talons of Weng-Chiang* (1977).

Asleep on the job.

Companion Romana (Lalla Ward) warns that shutting down the conceptual geometer was dangerous.

➤ Certainly, a *Doctor Who* companion would never appear dressed in fox-hunting gear now – but Romana's bright red jacket and gloves were designed, in fact, to antagonise the bull-like Nimon. But if her clobber seems odd, and mildly controversial to the latterday viewer, just imagine if Read's first draft of this scene had reached the screen...

➤ Here, Romana appeared wearing 'a witch doctor mask and robe, holding a spear' – as won by the Doctor from its original owner, we're told, when he was playing bones in 'the Congo' [*ie*, Zaire] some time before; on that occasion, both were suddenly confronted by an American who asked, 'Doctor Livingstone, I presume?' The Doctor then supplied the hoary pay-off to his anecdote: 'So I said, "Which doctor?" and he said...' (Look, it was the 1970s, alright? We should count ourselves lucky that *someone* knew better!)

The ship lurches twice, caught in a gravitational field. Romana insists they put the dematerialisation circuit together again – but there's a bang when K9 attempts to access the underside of the console, and his head becomes temporarily inverted...

What the well-dressed Skonnon is wearing...

➤ ... necessitating mouth-to-mouth resuscitation. This, and many other bits of comedy business throughout, was worked out by Tom Baker in rehearsal. There's no accounting for sense of humour, of course, but if we're to attempt to account for why *The Horns of Nimon* is generally held to be the silliest story of the often-silly Season Seventeen, despite its relatively sensible script, it's worth pointing out: [a] that its sillier moments occur largely in the TARDIS scenes, all of which were recorded on the last of its six studio days; [b] that Baker has only K9 to work with in many of these TARDIS scenes, and so has to hold them together effectively solo; and [c] that during recording of the previous story, *Nightmare of Eden*, a ▶

Teka (Janet Ellis) has every confidence in Seth.

studio-floor showdown between Baker and veteran director Alan Bromly had resulted in Bromly's premature departure from the production. All things considered, would *Doctor Who* newcomer Kenny McBain not have been wise to let his leading man have his head? (McBain, alas, died without having been interviewed about his *Horns of Nimon* experience; and so, we'll never know...)

Romana points towards the scanner: the TARDIS is headed straight for the drifting Skonnan ship.

Aboard the ship, the Co-Pilot finds the Pilot dead – and calls Skonnos for assistance.

- In Anthony Read's second draft script, the Co-Pilot gave the name of the Skonnan ship – *Tor Three.*
- A couple of cutaways to the Anethans in the Hold were edited out for time: here, for example, Seth tried to peek through the door while Teka fretted about the Skonnans attacking Aneth.

On Skonnos, beside an ornate Entrance, military officer Sorak (Michael Osborne) attends priestly scientist Soldeed (Graham Crowden) as he exits this portal, returning from an audience with the Nimon; once the sacrifices arrive from Aneth, the Second Skonnan Empire will be born, asserts Soldeed.

- Soldeed is analagous to Daedalus – father to Icarus, who famously flew too near the Sun. In the Theseus myth, Daedalus was the 'artificer' commissioned by King Minos to construct an underground labyrinth in which to imprison the half-man, half-beast Minotaur birthed after Minos' insatiable wife Pasiphae mated with a bull. (The labyrinth is generally held to be a representation of the Bronze Age Palace of Knossos.)

The TARDIS collides with the Skonnan ship. The defence shield on the doors is on a different circuit, enabling the Doctor to extrude the shield and allow the three TARDIS travellers to access the ship's Hold, where the Doctor discovers globes containing a radioactive mineral – hymetusite.

- Seemingly, K9 records the radioactivity of hymetusite in 'Q' units (ie, "Q 7.325" falling to "Q 1.861") – where radioactive decay is properly measured in curies (Ci) or becquerels (Bq).
- Tom Baker muffs his words when he says, "Now listen, K9 – we're going to ex-... we're going to explore this ship to see what makes it tick."

The Doctor sends K9 to inspect the damage to the TARDIS, then opens the compartment holding the live 'cargo', among them Seth (Simon Gipps-Kent) – "Prince of Aneth," according to Teka (Janet Ellis).

- Plainly, Seth represents the hero Theseus, whereas Teka would appear to be named after Attica – the part of Athens from whence Theseus sailed to Crete.
- Simon Gipps-Kent died of a drug overdose on 16 September 1987, aged just 28.
- Marella Oppenheim and Davina Weerwilletz are both known to have auditioned for *Horns*, presumably for the role of Teka; neither is known to have gone on to become either a *Blue Peter* presenter or the mother of a murderously-cheekboned dancefloor diva.

The Anethans believe themselves to be bearers of Aneth's tribute to the Nimon. A rumbling from outside causes Romana to speculate that both ships are caught in a gravity whirlpool...

- The Doctor describes this as "a sort of Sargasso Sea in space." Stories tell of how the seaweed-infested area of the North Atlantic known as the Sargasso traps ships (see, for example, Hammer Film Productions' Dennis Wheatley adaptation *The Lost Continent*, 1968) – and so the line would appear to be a hangover from Anthony Read's second draft storyline of 28 February 1979, in which the Doctor cannibalised parts from a number of wrecked spaceships in the vicinity of the black hole (later gravity whirlpool) to patch up the Skonnan ship.

... and the Doctor to wonder if someone is beginning to create a black hole by artificial means. Toting a gun, the Co-Pilot enters, calling the Doctor and Romana "Space pirates." The Doctor volunteers to help free the ship...

- Malcolm Terris is clearly so eager to deliver his second "Weakling scum!" to the Anethans that he cuts in over the departing Doctor's line.

On Skonnos, Sorak goes to Soldeed's Laboratory to report the disappearance of the sacrifices' transport; "The Nimon will have to be informed," declares Soldeed.

The Doctor declares the engines to be "patched up with new equipment... of an entirely different technology."

- ... suggesting that the Nimon has already given the Skonnans some of its tech, despite the Great Contract having not yet been fulfilled.
- Since Seth will eventually return to Aneth in this self-same ship, is the replacement of its engine parts a nod in the direction of the so-called 'Ship of Theseus paradox'? Plutarch noted how 'The ship wherein Theseus and the youth of Athens returned... was preserved by the Athenians... for they took away the old planks as they decayed, putting in new and stronger timber in their place, insomuch that this ship became a standing example among the philosophers... one side holding that the ship remained the same, and the other contending that it was not...' In other words: is a ship with all its constituent parts gradually replaced still the same ship it always was?

Romana suggests converting the engines to use hymetusite as fuel.

THE MINOTAUR (AND ALL THAT CRETAN JAZZ)

The Horns of Nimon is far from the only *Doctor Who* adventure to have drawn on the legend of Theseus and the Minotaur...

In *The Space Museum* (1965), TARDIS traveller Barbara Wright (Jacqueline Hill) is persuaded to unravel the wool of her cardigan to lay a Theseus-like thread through the seemingly identical corridors of the titular Museum.

The Mind Robber (1968) sees the Second Doctor (Patrick Troughton) and companion Zoe (Wendy Padbury) stuck in the fantastical Land of Fiction, where they're chased through a labyrinth by the Minotaur... whose existence the Doctor denies.

Played by Darth Vader actor Dave Prowse, the (supposedly) real Minotaur finally turns up to menace companion Jo Grant (Katy Manning) in *The Time Monster* (1972). Here, he's found not in the labyrinth of Knossos, but in a maze in ancient Atlantis; said to have been an athlete who'd asked Kronos the Chronovore for the strength of a bull, he ends up bested by the toreador-like moves of the Third Doctor (Jon Pertwee).

However, in *The Creature From the Pit* (1979) – just two adventures ahead of *Horns* – Romana unearths a ball of string from the TARDIS Number Four Hold, labelled with thanks from Theseus and King Minos' daughter Ariadne; according to the Doctor, they'd wanted to unravel his scarf to escape the Minotaur's maze – which only underlines the Doctor's vague reminiscences about "last time" in *Horns*' final scene...

Not that *Horns* had the last word on matters Minoan: in Big Finish's *Doctor Who* audio drama *Caerdroia* (2004), no less than three Eighth Doctors (all played by Paul McGann) find themselves stuck in a fantasy recreation of the Cretan labyrinth, again pursued by an anthropomorphic bull; and in the *Doctor Who: Battles In Time* comic strip *Minor Trouble* (2007), the Tenth Doctor and companion Martha Jones meet an alien Tauride who plays the Minotaur at an Ancient Worlds Theme Park on the planet Dewyn.

The Minotaur in *The Time Monster*.

The Minotaur in *The Mind Robber*.

Romana is unhappy with the Doctor's decision to disable the conceptual geometer.

➤ Romana's winning response to the Doctor's line, "I wish I'd thought of that," spoofs the riposte given, at least apocryphally, by the artist James Whistler (1834-1903) to the aesthete Oscar Wilde (1854-1900), outwitting the master wit himself: 'You will, Oscar, you will...'

The Doctor offers her the use of his sonic screwdriver – but she's made her own, it transpires. While the Co-Pilot instructs Seth and Teka to retrieve the hymetusite, the Doctor returns to his TARDIS to "fetch some things" – including a gravitic anomaliser...

➤ ... as introduced the previous year in the Adams-scripted, Read-edited *The Pirate Planet* (1978).

➤ A model/live-action composite shot showing the Doctor returning to the TARDIS via the extruded defence shield was trimmed for time.

There, K9 informs him that the Skonnan Empire was a military dictatorship that lost its influence after civil war.

➤ This scene was cut short in the edit suite: originally, it continued with K9 defining 'civil' as "polite, courteous, humane"; and the Doctor remarking, "Whoever invented the phrase 'civil war' needs his head examining."

➤ Also cut for time was a short scene in which Romana points out to the Co-Pilot that the Doctor had asked him, not the Anethans, to carry the hymetusite – which draws the response, "Me? I'm a Skonnan, not a porter..."

Meanwhile, Soldeed advances through a corridor, calling out to "Lord Niiimon..."

Back aboard the ship, the Doctor tells the Co-Pilot to power up the engines on his signal, and asks Romana to plug the anomaliser into the main circuit while he transfers the TARDIS to the Hold. But the Co-Pilot cannot wait, and starts the engines at the first opportunity...

➤ At storyline stage, it was Seth who jumped the gun, causing the Doctor's abandonment.

"We've been abandoned, K9," says the Doctor, as he sees the ship move away.

'Seth represents **the hero Theseus**, whereas **Teka would appear to be** named after Attica – from whence **Theseus sailed to Crete**...'

The Doctor and K9 brace themselves for impact!

Meanwhile, Soldeed enters an inner chamber, to meet with the bull-like Nimon (Robin Sherringham, voiced by Clifford Norgate): "You dare disturb me at this time?"

➤ In the script, the Nimon was described as having 'a great glistening head like a huge mechanical bull' – *ie*, not entirely organic, which better explains how the Nimon is later able to emit electronic beams from its horns. Which, so the script had it, 'curve from either side of the beady eyes' – more in the way of a bull, then, than the final design worked out by June Hudson in association with freelance props builder Roger Oldhamstead.

➤ All three Nimon actors were trained dancers wearing twelve-inch-high lift shoes for 'hooves'.

K9 reports that a 220 million-tonne object, perhaps an asteroid, is approaching the TARDIS at a speed of Mach 9. "It's coming right for us!" gasps the Doctor, hugging K9...

PART TWO
BROADCAST: 29 DECEMBER 1979

With 89.4 seconds to impact, the Doctor suggests that they're about to find out what it's like to be a cricket ball...

➤ ... and sticks a red rosette marked 'FIRST PRIZE' to K9's head – which, needless to say, was Tom Baker's suggestion! (Wouldn't 'BEST IN SHOW' have been more appropriate?)

... a train of thought that gives him an idea. He puts the TARDIS into a spin – causing it to bounce off the approaching asteroid, and out of the gravity whirlpool.

➤ "... with a talent like mine," the Doctor tells K9, "I might have been a great slow bowler." The Fifth Doctor's fancy for cricket has tended to overshadow the fact that the Fourth Doctor's fondness for the game was suggested as far back as *The Ark in Space* (1975), when he's shown to be carrying a cricket ball in his pockets. More to the point, Douglas Adams' favoured storyline for the final slot of Season Seventeen was his own *Doctor Who and the Krikketmen* – a full-on cricketing parody vetoed by producer Graham Williams in favour of the aborted *Shada*. *Horns'* cricket ball dialogue would, of course, have set up Adams' *Krikketmen* beautifully...

➤ Dialogue trimmed for time from the end of this scene had K9 questioning the significance of 'slow bowler' – leading the Doctor to scowl, "Significance? It's cricket. That's how significant it is."

Suggesting that the Anethans might have attacked the missing ship, Soldeed asks the Nimon for an advance on the promised technology – but is refused. ➤

◀ ➤ The Nimon's headpiece, as its curving 'strut' to the rear implies, was supposed to give the impression of a helmet, and was therefore constructed with transparent glass eyes – but McBain later asked for these to be removed.

Exiting the portal, Soldeed tells Sorak they must attack Aneth.

In the Hold, Teka tells Romana that secretly, Seth is planning to destroy the Nimon; her father is keeping a lookout, so they can have a party ready for their return...

➤ ... which sets up a thread only to be paid off in the closing moments of Part Four!

On Skonnos, Sorak tells Soldeed that the missing ship has been located; it is due to dock in two hours.

➤ Sorak and Soldeed's turn to look at the Complex was supposed to be instigated by the sound of a distant Nimon roar – but the roar isn't dubbed over!

Romana learns that the Nimon lives in the Power Complex ("That fits"), from which no-one has ever returned, bar Soldeed – the last scientist on Skonnos, who built the Complex with the Nimon.

➤ Soldeed's back-story is explored further in Dicks' novelisation – whose Prologue, 'The Coming of the Nimon', describes the day 'a mysterious silver sphere' appeared on Skonnos... and how the Skonnans' then-leader General Sato forced 'middle-aged laboratory technician' Soldeed to investigate it. Soldeed returned bearing the staff given to him by the Nimon – which he used to shoot dead the sceptical Sato: 'Captain Sorak, Sato's aide-de-camp, became a prompt convert to the Nimon's cause. So did the rest of the officers...'

To Romana, Seth confesses that he doesn't want to be a hero – he's not a Prince, but a runaway whose wild story was believed by the King.

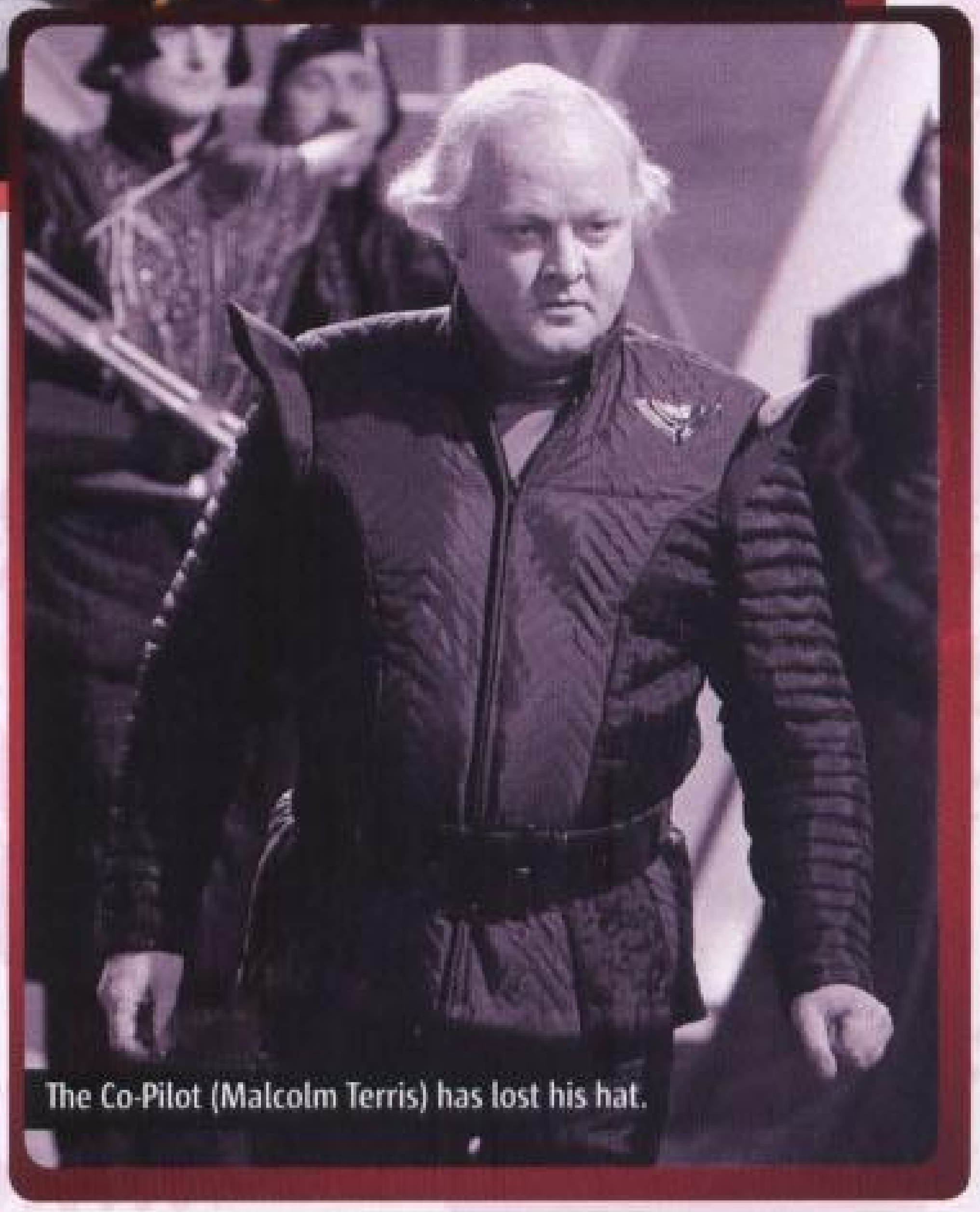
➤ The idea that Theseus, son of Aegeus, king of Athens, should turn out to be an unlucky chancer is thoroughly iconoclastic! In the original history, so Plutarch reckons: 'when the time of the third tribute was come... there arose fresh discontents and accusations against Aegeus among the people... adopting and settling his kingdom upon a bastard and foreign son, he took no thought, they said, of their destitution and loss...' Theseus therefore offered to make a tribute of himself.

Lord Nimon resists the temptation to pull the big lever!

While the Co-Pilot forces Romana to help him land the ship, the Doctor tries to dematerialise the TARDIS without the gravitic anomaliser – causing a flash of flame, and a number of alarming sounds.

➤ The sequence of comical sounds emanating from the TARDIS console was originally created for an episode of the BBC radio comedy series, *The Goon Show*. The sound effect, entitled *Major Bloodnok's Stomach*, was first released commercially on the LP, *The Radiophonic Workshop* in 1975. "That's very odd," says the Doctor. Never a truer word...

On Skonnos, Sorak and his guards bring Romana and the Co-Pilot, plus the Anethans – five of whom bear hymetusite crystals – before Soldeed. But when the Co-Pilot claims that he modified the ship's engines personally, Soldeed accuses him of lying – and forces him into the Complex. Romana and the Anethans will follow soon after.



The Co-Pilot (Malcolm Terris) has lost his hat.

> **'Graham Crowden had been one of several actors** approached regarding **the possibility of taking over from Jon Pertwee** as the Doctor...'

The Doctor finds that parking fines on Skonnos are vigorously enforced.

The Doctor repairs the dematerialisation circuit, and prepares to go to Skonnos – where Soldeed is telling a gathering of Skonnans that soon shall arise a second Skonnan Empire "of fire, and steel, and blood!"

➤ It's not stated exactly who the men Soldeed is addressing *are* – but production paperwork refers to this set as the Skonnon [sic] Council Chamber, and Soldeed's audience as Skonnian Military Leaders.

➤ Writing in fan magazine *In Vision* Issue 43, Justin Richards suggested that Soldeed's oratory echoes Empire-building Prussian statesman Otto von Bismarck's infamous 1862 speech to the Budget Committee: 'The great questions of the time will not be resolved by speeches and majority decisions... but by iron and blood.'

In the maze-like Complex, the Co-Pilot attempts to sneak up on Romana and the Anethans – but is frustrated by its ever-shifting walls.

➤ Tartly, noveliser Dicks has the Co-Pilot marvel to himself how incredible it was that Sorak's guards had forgotten to take his blaster away: 'It didn't occur to him that they simply hadn't bothered...'

Approaching Skonnos, the Doctor tells K9 that the Complex, seen from above, reminds him of something.

The Doctor gives vent to his frustrations...

Soldeed dreams of rebuilding the Skonnon Empire.

➤ Dicks' novelisation locates the Complex next to 'the crumbling Palace of the Emperor, on the edge of the sprawling ruins that were the capital of Skonnos'.

➤ Read had intended that the overhead shot of the Complex would show something of the labyrinth within, because the 'something' the Doctor is supposed to be reminded of is a printed circuit – the author having observed that in relief, a labyrinth and a printed circuit look much the same.

The TARDIS lands beside the Entrance to the Complex.

➤ The chalkmarks faintly visible on the TARDIS frame were a remnant of a Tom-and-TARDIS photo session for greetings card manufacturers Denis Alan Print, held two days before this scene was recorded.

Exiting the ship, the Doctor is surrounded by Sorak's guards: "Take me to your leader."

Moving through the complex, Romana and the Anethans discover a former Anethan 'tribute' reduced to a husk, all life sucked out: "That's what's going to happen to us, isn't it?" asks Teka.

➤ According to Janet Ellis, the Anethan husk's 'head' was a powdered balloon, suddenly deflated at her touch.

Taken to Soldeed's Lab, the Doctor informs the scientist that someone is building a black hole on his doorstep...

➤ This is the first of only a handful of scenes between Baker and Graham Crowden, who had a shared history: in the late 1960s, Baker had been Crowden's understudy during the latter's noted run as the First Player in Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* at the National Theatre. In 1973, Crowden had been one of several actors approached regarding the possibility of taking over from Jon Pertwee as the Doctor but he was fearful of becoming typecast.

... but when he sees his gravitic anomaliser, recovered from the ship, the Doctor knows that Soldeed has, after all, met Romana. Soldeed attempts to blast him with his staff, but the Doctor makes a run for it... and ends up with nowhere left to go but the Complex. He tries to use sticky stars to mark his route through the corridors – but is stymied by the moving walls.

➤ The silvered stars are an adaptation of the 'clue of thread' given to Theseus by Minos' love-struck daughter Ariadne, so he might find his way 'through the windings of the labyrinth' to slay the Minotaur at its heart.

Romana and the Anethans enter a chamber where six former Anethan tributes are held in suspended animation.

➤ Romana concludes that the Nimon feeds by "ingesting the binding energy of organic compounds – such as flesh." So why the kitchen utensils (or surgical implements) hanging from the rack behind? In many versions of the myth, the Minotaur eats the Athenian sacrifices, plain and simple...

A WHOLE NEW BULL GAME!

The Nimons have only once returned to menace the Doctor, in an adventure that takes another mythological bull for its inspiration – the Big Finish audio drama *Seasons of Fear* (2002), in which writers Paul Cornell and Caroline Symcox identify the Nimon as the bull slain by the mysterious Roman cult god Mithras.

Here, the Eighth Doctor (Paul McGann) and companion Charley (India Fisher) run into a Roman soldier, Decurion Sebastius Gralae – who, it transpires, has been promised immortality by his mysterious alien masters, referred to as 'Bovis'. The Doctor tracks the undying Gralae first to the court of Edward the Confessor, then to the caves occupied by the infamous eighteenth-century Hell-Fire Club – where the Nimons (voiced by Robert Curbishley) are at last revealed to be Gralae's masters, intent on swarming to Earth from the Ordinand system. But after a few temporal twists and turns, the invading Nimons end up being slaughtered by Mithras-worshipping centurions, back in Roman Britain...

WHERE ELSE HAVE I SEEN...?

JOHN BAILEY (1914-2008)
SEZOM

Other Doctor Who appearances *The Sensorites* (1964) as Commander; *The Evil of the Daleks* (1967) as Edward Waterfield. **TV appearances include** *The Avengers: A Change of Bait* (1961) as Lemuel Potts/*Killerwhale* (1963) as Fernand/*Dial a Deadly Number* (1965) as JP Warner/*Killer* (1969) as Ralph Bleech; *The Wednesday Play: Alice* (1965) as Mad Hatter; *Adam Adamant Lives!: The Village of Evil* (1966) as Dr Craigshaw; *The Champions: A Case of Lemmings* (1969) as Umberto; *Department S: Handicap Dead* (1969) as Kruger; *Journey to the Unknown: The Last Visitor* (1969) as Mitchell; *Steptoe and Son: The Three Feathers* (1970) as DeVere; *Tales of the Unexpected: The Vorpal Blade* (1983) as Winterluck. **Film appearances include** *Rasputin the Mad Monk* (1966) as Court Physician.

THE LATE, GREAT GRAHAM CROWDEN
(1922-2010) **SOLDEED**

TV appearances include *Danger Man: That's Two of Us Sorry* (1965) as Braithwaite; *Mystery and Imagination: The Curse of the Mummy* (1970) as Mr Trelawny; *Catweazle: The Enchanted King* (1971) as Gobbling; *Porridge: No Way Out* (1975) as Prison Doctor; *Star Maidens: Hideout/Nightmare Cannon* (1976) as Minister; *A Very Peculiar Practice* (1986-88) as Dr Jock McCannon; *The Comic Strip Presents: Didn't You Kill My Brother?* (1988) as Judge Hate/*Oxford* (1990) as Prof Temple; *Waiting for God* (1990-94) as Tom Ballard; *The 10th Kingdom* (2000) as Elderly Elf; *Dr Terrible's House of Horrible: Curse of the Blood of the Lizard of Doom* (2001) as Prof MacLewton. **Film appearances include** *If....* (1968) as History Master; *Percy* (1971) as Alfred Spaulton; *Up the Chastity Belt* (1971) as Sir Coward de Custard; *The Amazing Mr Blunden* (1972) as Mr Clutterbug; *The Final Programme* (1973) as Dr Smiles; *O Lucky Man!* (1973) as Stewart/Prof Millar/Meths Drinker; *Jabberwocky* (1977) as Fanatics' Leader; *For Your Eyes Only* (1981) as First Sea Lord; *Britannia Hospital* (1982) as Prof Millar; *The Company of Wolves* (1984) as Old Priest.

SIMON GIPPS-KENT
(1958-1987) **SETH**

TV appearances include *Lost Hearts* (1973) as Stephen; *The Tomorrow People: The Doomsday Men* (1974) as Paul; *Midnight Is a Place* (1977-8) as Lucas Bell; *A Traveller in Time* (1978) as Francis Babington; *To Serve Them All My Days* (1980) as Boyer; *The Black Adder* [untransmitted pilot episode] (1982) as Rudkin; *Metal Mickey: Fancy Mickey* (1982) as Bill.

The Co-Pilot appears, herding them on at gunpoint – and calling for the Nimon, claiming he's brought the tribute from Aneth. But the Nimon is not deceived, and kills him with a beam from its horns...

... and in all the excitement, the Co-Pilot's trousers, notoriously, have split at the rear – exposing Malcolm Terris' underpants.

... before turning to face Romana and the Anethans.

PART THREE
BROADCAST: 5 JANUARY 1980

The Doctor turns up, distracting the Nimon by waving a red handkerchief about...

Terrance Dicks instead has the Doctor use his looped scarf to taunt the Nimon, 'holding it out like a matador's cape'.

It pursues him into its 'larder', where the beam from its horns strikes one of the 'deep-frozen' Anethans. Romana seizes upon the Co-Pilot's gun, firing first in the Nimon's direction...

... which is, one supposes, a properly pragmatic sort of thing for Romana to do – but seems rather out-of-character in every other sense!

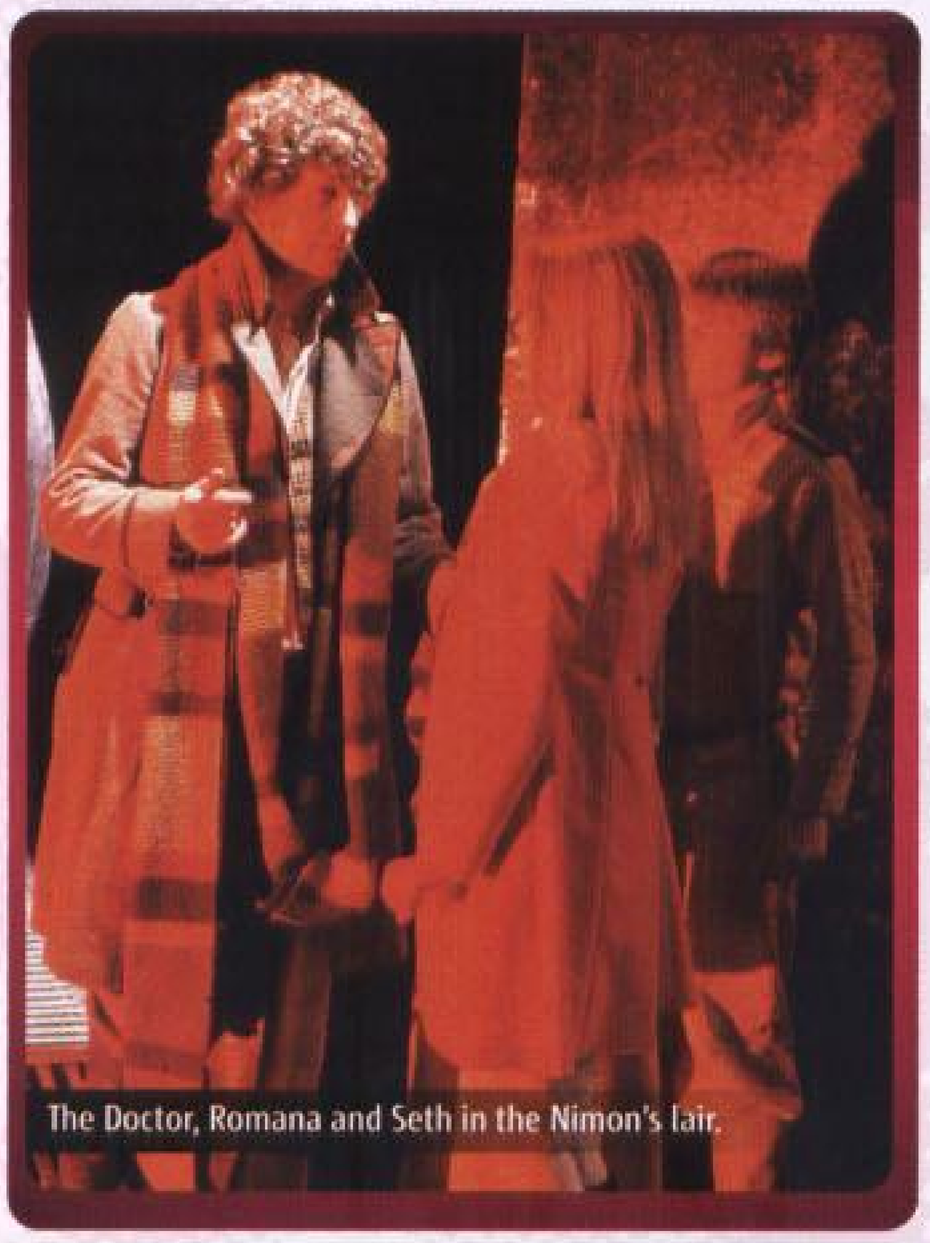
... then blasting a control panel, urging the Anethans to get out – but only Seth and Teka follow her. In the corridors, they're joined by the Doctor. Meanwhile, the remaining Anethans feed the hymetusite crystals into the Nimon's nuclear furnace. With operational power level achieved, the Nimon stuns an Anethan boy with a yellow beam...

At storyline stage, Romana was all set to be frozen alongside the Anethans; the Doctor didn't arrive to rescue her until later in the episode.

The Doctor's group has arrived at the Nimon's "powerhouse" – which they deduce transmits energy into space, using the 'horns' atop the Complex as antennae.

... these, then, are the actual Horns of Nimon! Horns-as-antennae was Read's starting-point for the story. He'd spent some time in Crete as producer of the first series of BBC expat drama *The Lotus Eaters* (1972-3); and, in the ruins of Knossos, he'd seen a pair of decorative 'bull's horns sticking up' – which, he thought, 'were a bit like an aerial...'

The Doctor realises that the Complex itself is a "giant positronic circuit", which is why its walls keep switching.



The Doctor, Romana and Seth in the Nimon's lair.

To find out where the power is being transmitted to, the Doctor needs a computer – and blows a dog whistle to summon K9.

"[K9] could follow our psychospoors, couldn't he?" asks the Doctor, presumably recalling how the dog tracked the Mentiads in *The Pirate Planet*.

Surveying the impregnable TARDIS, Soldeed bangs on the doors – which open as K9 exits. A guard fires on K9, who stuns him... but Soldeed causes K9 to fall inert with a blast from his staff.

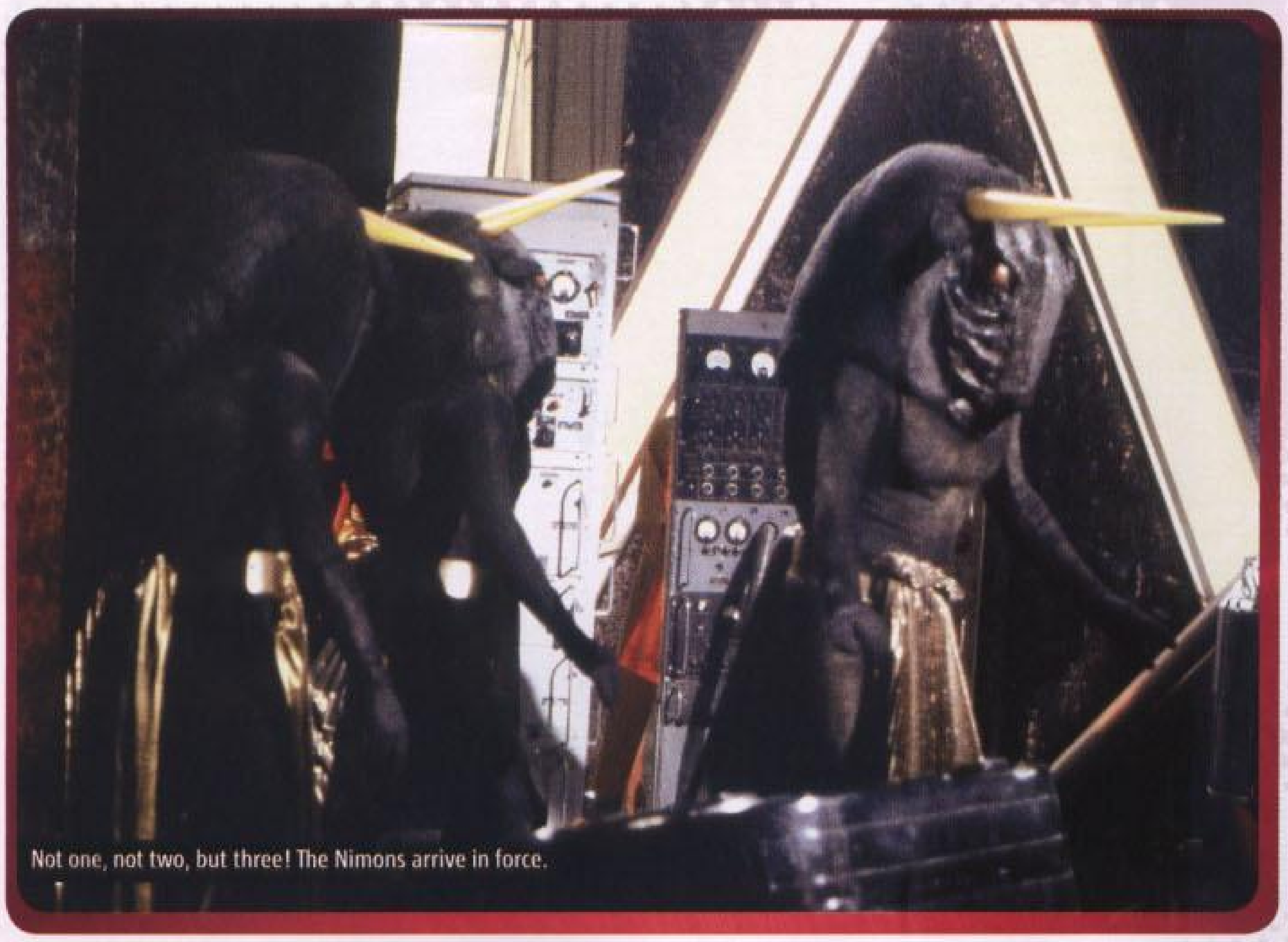
Meanwhile, the Doctor realises that the transmitter is focused on the black hole, which could be a gateway through hyperspace... to somewhere else. As Soldeed departs a meeting of the Skonnos militariat, Sorak asks why the Nimon is helping them: "... what's in it for him?"

The "simple" Nimon (groan) enjoys being Godlike, believes Soldeed – who plays the Nimon "on a long string." Terrance Dicks tries to make more sense of this speech, having Soldeed say that he is playing the Nimon 'like a fish – on a very long line!'

Teka and Seth warn the Doctor and Romana of the Nimon's approach – and all four of them hide, the Doctor watching closely as the Nimon manipulates the transmitter controls.

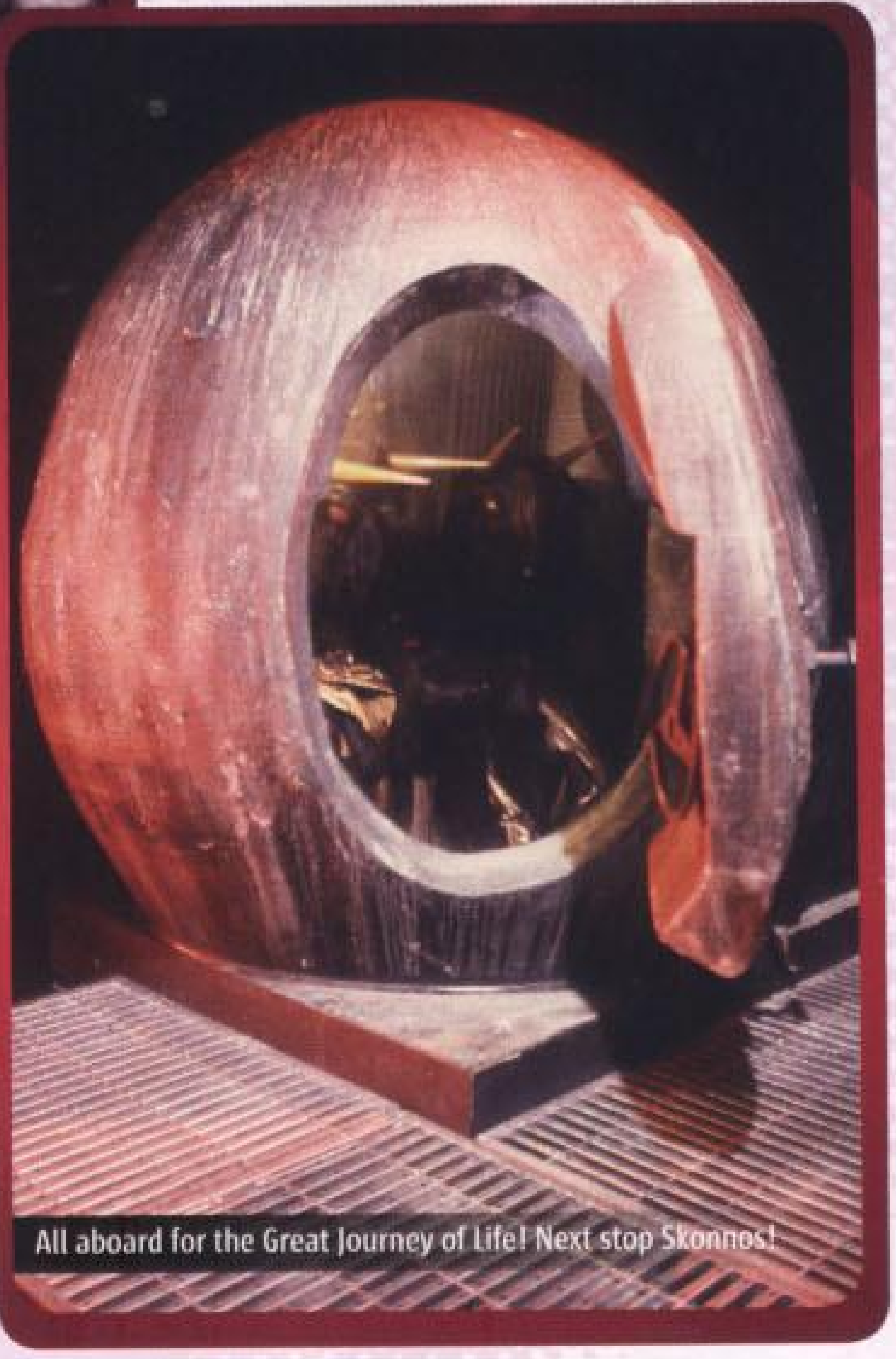
Fan cynics have often described *The Horns of Nimon* as 'pantomime', presumably due to the unfortunate fact of its transmission over Christmas 1979. If, however, the serial *can* reasonably be said to owe anything to the panto tradition, the debt shows up right here. In their dazzlingly dense study *Doctor Who: The Unfolding Text* (Macmillan Education Ltd, 1983), academics John Tulloch and Manuel Alvarado described 'a tendency for a more pantomimic presentation' under producer Graham Williams, 'as, for instance, in *The Horns of Nimon* where the Doctor and his companions constantly "hid" from the monsters while remaining clearly in view'. But did any child watching this scene at the time really feel the urge to call out 'Behind you!' to the monster?

A panel slides back, allowing the Nimon to access an area where an egg-shaped capsule has materialised. It opens the capsule – and greets two more Nimons (Bob Appleby, Trevor St John Hacker): "Welcome to the new home of the Nimon race, the next step in the Great Journey of Life."



Not one, not two, but three! The Nimons arrive in force.

The Doctor realises that the Nimons are using black holes to travel through space.


All aboard for the Great Journey of Life! Next stop Skonnos!

They exit, declaring that Crinoth is finished; now they can begin the migration.

➤ Crinoth finds its counterpart in Corinth – another great city of Ancient Greece, some 50 miles south-west of Athens.

The Doctor reasons that the Nimons are using two black holes, connected by a "hyperspatial tunnel"; it's an invasion. Romana studies the capsule.

Meanwhile, Soldeed approaches down a corridor, calling for Lord Nimon...

➤ ... this being an entire Part One scene reused!

Seth and Teka alert the Doctor, who's in the process of returning the main power switch to its original position, sending the capsule back to Crinoth... and Romana, unintentionally, with it. But a blast from the arriving Soldeed's staff destroys the controls. The scientist then turns the staff on the Doctor: "You meddling fool. You shall die!"

PART FOUR
BROADCAST: 12 JANUARY 1980

Using the Co-Pilot's gun, Seth stuns Soldeed.

Arriving on Crinoth, Romana is pursued by a pair of Nimons – but soon finds herself trapped in their Larder...

➤ Until late in June 1979, *The Horns of Nimon* had been earmarked for a certain amount of location filming – but with inflationary pressures having caused overspends throughout Season Seventeen's production, producer Graham Williams elected to record both *Nightmare of Eden* and *The Horns of Nimon*, as far as possible, in the less expensive studio environment. It's not known exactly which scenes might have been recorded on location, perhaps at night – but it seems reasonable to propose the Crinoth scenes as possibles, given that they require only a ruined setting, plus two speaking actors and two Nimons.

The Doctor realises his gravitic anomaliser can help repair the damage done by Soldeed – who, recovered, slips out. Armed with Soldeed's staff, Seth is sent after him, followed by Teka.

➤ At storyline stage, the Doctor journeyed to Crinoth to rescue Romana – where he, too, met with an old man, counterpart to Soldeed...

Romana is saved by a ragged, staff-bearing old man, Sezom (John Bailey).

➤ Shortlisted for the role of Sezom were actors John Welsh (1914-85), then best known for playing butler Merriman in the BBC costume saga *The Duchess of Duke Street* (1976-7); and his fellow *Duke Street* alumnus, Richard Vernon (1925-97) – who, perhaps more significantly, had featured as planetary architect Slartibartfast in the original radio version of Douglas Adams' *The Hitchhiker's Guide to the Galaxy* (1978).

This is Crinoth, where the Nimons have destroyed everyone but him: "I allowed the Nimons to come here. I worked for them..." Like Soldeed, Sezom paid tribute to one Nimon in exchange for the promise of technology.

On Skonnos, Seth and Teka become separated by the shifting corridor walls. In Soldeed's Lab, Sorak manages to reactivate the partially dismantled K9.

➤ It's not clear how Sorak knows how to do this, nor how K9 survived the blast from Soldeed's staff. Terrance Dicks exposits further in his novelisation: 'The blast... had delivered a massive shock to all K9's circuitry. The little automaton had promptly closed himself down, going into a kind of suspended animation in order to allow his self-regenerating mechanism to go to work.' (Handy, that!)

Sezom tells Romana the Nimons are like locusts, swarming from planet to planet; he agrees to help her return to the capsule, to warn the Skonnans.

➤ The fact that Sezom compares the Nimons to "a plague of locusts" gives away his Biblical antecedent. With his name reversed and adapted, he's 'Moses' – who, in the Old Testament's *Book of Exodus*, warns Pharoah that the eighth plague God will deliver upon Egypt, should he still refuse to free the Israelites, will come in the form of locusts.

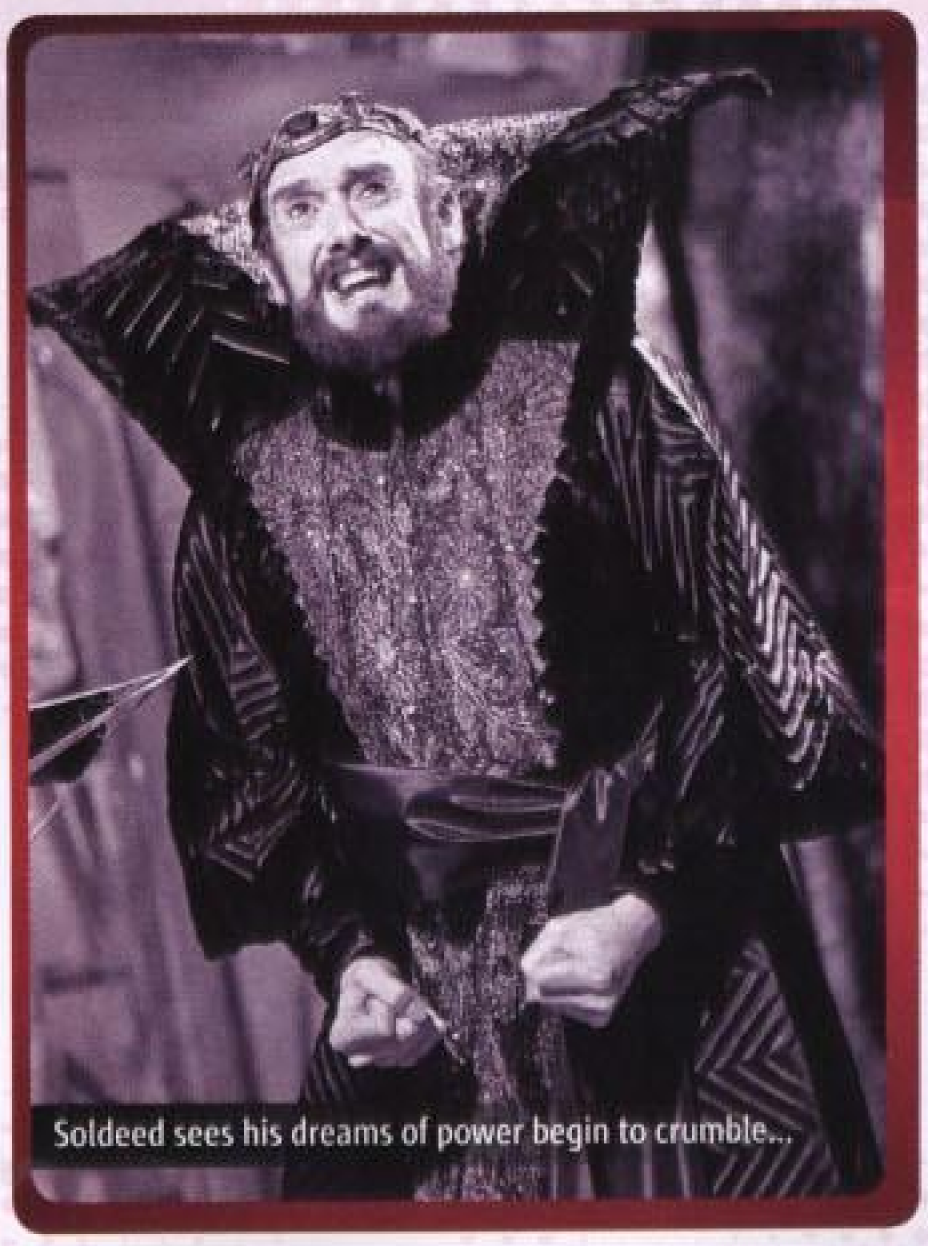
Teka arrives in the Larder, only to be seized by Soldeed... whose jaw drops when he sees three Nimons approach.

The Doctor successfully retrieves the capsule, but finds two Nimons inside it...

➤ The Doctor's exclamation of "Oh my prophetic soul!" was a Shakespearean insertion courtesy of Tom Baker; in context, it's Hamlet's response to the Ghost telling him that his uncle killed his father (*Hamlet*: Act I, Scene v).

... and returns it to Crinoth. K9 persuades Sorak to set him down from Soldeed's bench, and departs the Lab.

> 'The fact that **Sezom compares the Nimons to "a plague of locusts"** exposes his Biblical antecedent. **Of course – he's Moses**...'

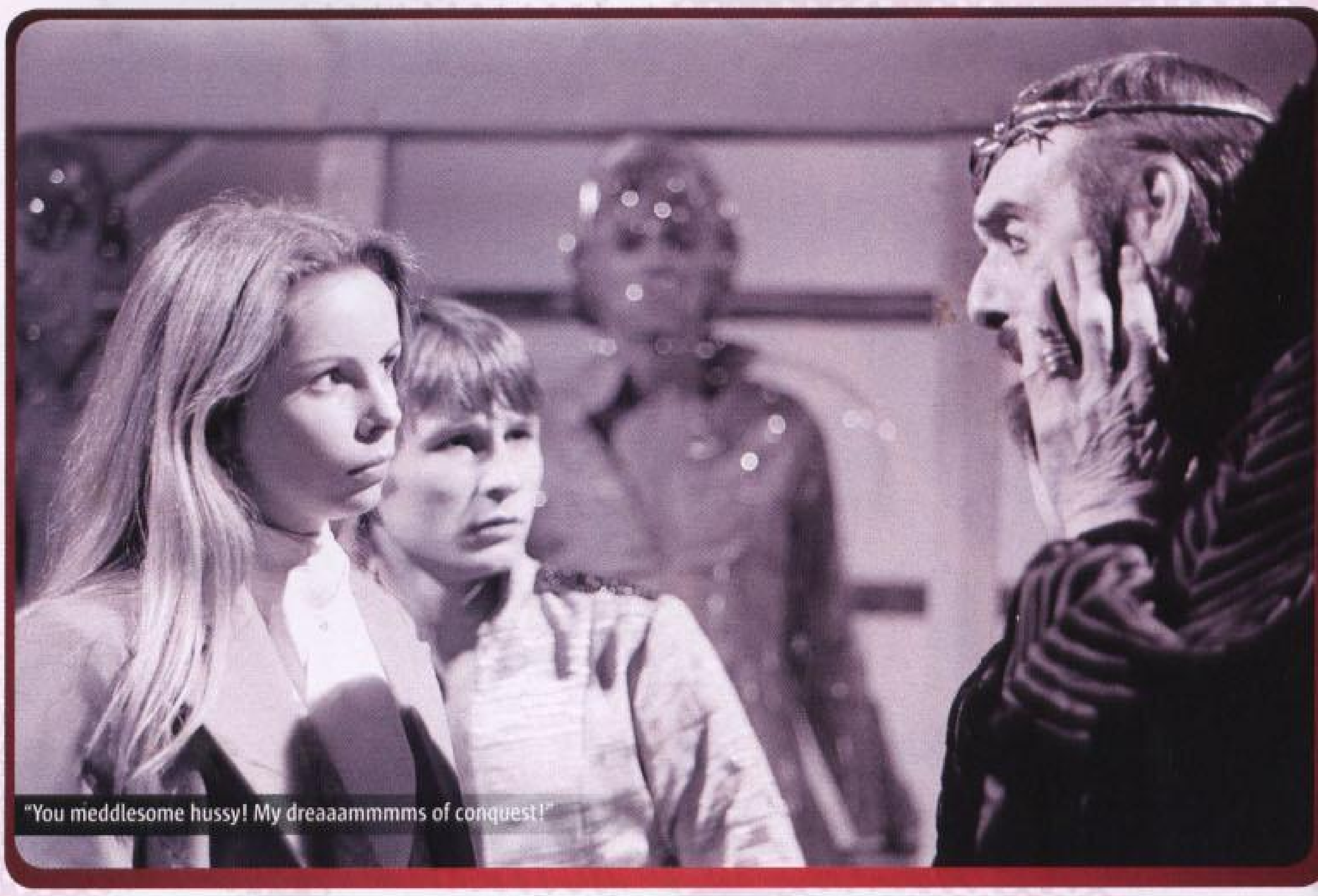

Soldeed sees his dreams of power begin to crumble...

Meanwhile, Romana and Sezom overhear three Nimons discussing how something has gone wrong on Skonnos; their contingency plan is to power their Great Journey by exploding Crinoth itself. Sezom shows Romana his staff, modified to affect Nimons by the use of a electromagnetic rock named jasonite...

➤ 'Jasonite' would appear to borrow its designation from yet another character from Greek mythology – Golden Fleece hunter Jason, whose legendary adventures formed the basis for *Underworld* (1978), script-edited by Read.

He contrives to help Romana pass the Nimon guarding the capsule, but is wounded and killed by another Nimon.

Back on Skonnos, the Doctor is menaced by two Nimons, one of whom retrieves the capsule... and therefore Romana, who tosses the approaching Seth a sample of jasonite and tells him to place it between the tongs of Soldeed's staff, so he can shoot the Nimons down. K9 arrives in time to save them from a third Nimon; while he and the Doctor plot to divert the space-time tunnel ➤


"You meddlesome hussy! My dreaaammmms of conquest!"

and "send the Nimons back to the middle of nowhere," Romana and Seth go to the Larder in search of Teka...

"Larder?" asks Seth, in a manner that suggests he's not actually heard of the place before, let alone stood inside it within the last hour. Perhaps he's blanked the trauma of the experience from his mind.

... where she's found 'deep frozen'. Soldeed warns "meddlesome hussy" Romana away – but she pushes the by-now sanity-compromised scientist to realise he's been gulled by a race of "parasitic nomads" feeding off his dreams of conquest. "You have brought this calamity upon me. You will die for your interference," raves Soldeed, setting the furnace to critical; blasted by Seth, he dies laughing.

Had Tom Baker a truly prophetic soul, he might have foreseen his other suggested theatrical insertion being vetoed by director Kenny McBain. Enthusiastically supported by Graham Crowden, Baker had thought it'd be amusing for Soldeed to expire with the line, 'I have caught/An everlasting cold...', as delivered by the villainous Flamineo at the point of his final demise in John Webster's revenge tragedy *The White Devil, or Vittoria Corombona* (1612). That's *final* demise because Flamineo fakes his expiry early in the play's final act, only to 'recover like a spent taper, for a flash/And instantly go out...' Was the idea, then, that Soldeed would initially appear to die, recover to deliver the 'everlasting cold' line, then die again?

Supposedly, Crowden believed he was acting out a camera rehearsal in the take used, hence the suggestion that Soldeed's dying giggle may not have been entirely intentional. But let's not detract from the sublime madness of the moment: farewell, glorious villain!

> '**Composing the last of his *Doctor Who* scores**, Dudley Simpson incoporates a snatch of **Mendelssohn's Wedding March**...'

The Doctor arrives, with K9 – who goes to free the merely paralysed Anethans.

Simultaneous with the word "paralysed", the second Anethan extra along begins shifting their legs about...!

Let's hope that the Doctor *didn't* know the Anethans could be restored to life at the top of Part Three, when he waved a handkerchief, matador-like, at the Nimon, causing it to blast one of them out of the deep-freeze; if he did, his negligence surely caused that Anethan's death...

Anethans in love.

The furnace controls are jammed. The Doctor exhorts the quickly revived Anethans to follow him out "before the whole place explodes" ...

All of the Anethans, in fact, are revived off-screen in a matter of *seconds*... shots of K9 operating the controls having been shaved for time.

While the recovering Nimons set off in pursuit, K9 computes a route to the exit, through the shifting walls – and finally, past an illusory wall. The Doctor orders Sorak and the various Skonnans gathered by the Entrance to evacuate the area...

Teka proudly tells Sorak that Seth killed Soldeed, and defeated the Nimons. Is this *really* appropriate, under the circumstances? Wouldn't it be perfectly credible for Sorak to order his guards to kill Seth right that second?

When we cut to the final view of the gone-critical furnace, Soldeed's corpse has mysteriously vanished.

Come to think of it, where's the TARDIS gone? It went missing from the Entrance area sometime after K9 accessed the Complex!

... and the Complex explodes.

Terrance Dicks has Sorak ordering everyone – 'Skonnons [sic], Anethans, soldiers, generals and guards' to 'Take cover in the [hitherto unheard-of] cellars'; quite naturally, the Doctor, Romana and K9 instead 'pop inside the TARDIS to sit [the explosion] out'. Dicks does, however, account for how the sheltering Skonnans, Anethans *et al* might have contrived to survive the cataclysmic explosion of a nuclear-powered furnace: 'Since the unit had been a "clean" one there was a minimum of harmful radiation, though the palace had to be evacuated.'

Later, in the TARDIS control room, Romana discovers that the Doctor has again immobilised his ship.

Terrance Dicks introduces a slightly more hopeful note into the dialogue about Sorak taking over on Skonnos, with the Doctor having pointed out to Sorak that Aneth could give 'a good deal of useful aid' to its shattered enemy: 'Wouldn't a peace treaty between Skonnos and Aneth be an excellent idea? Much of the Skonnons' past behaviour could have been blamed on the Nimon after all.'

They watch Crinoth explode on the scanner, signalling the end of the Nimons...

... but Crinoth was at the far end of another black hole, so how come they can see it explode? The TARDIS has to be close to Skonnos (just 24 hours from Aneth), since...

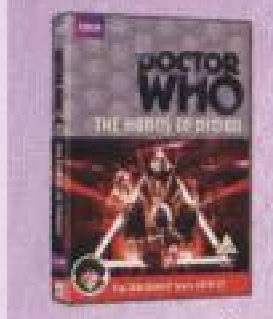
They then see the Anethans on their way home in a white-painted ship. "Poor old Seth," says the Doctor. "Well, just imagine the legends Teka's going to build up around him..."

Composing what would prove to be the last of his many incidental music scores for *Doctor Who*, Dudley Simpson here incorporates a snatch of Felix Mendelssohn's *Wedding March* (1842).

"I'm glad this time I reminded them to paint their ship white," says the Doctor, "The last time anything like this happened, I completely forgot. Caused quite a hoo-ha..." He's alluding to the fact that, in the event of his successfully vanquishing the Minotaur, Theseus was supposed to change the black sail of his ship to a white one, so he might forewarn his father Aegeus of the outcome of his mission from the shore. But, according to Plutarch: 'When they were come near the coast of Attica, so great was the joy for the happy success of their voyage, that neither Theseus himself nor the pilot remembered to hang out the sail which should have been the token of their safety to Aegeus, who, in despair at the sight, threw himself headlong from a rock, and perished in the sea' – that sea now being named the Aegean.

Noveliser Dicks alters the story's closing beat: instead of the Doctor suggesting that he's previously encountered the 'original' Theseus and Minotaur, he wonders aloud if 'the old legends aren't so much stories from the past as prophecies of the future' – a thought that had originally worried him in the final moments of *Underworld*. In the case of *The Horns of Nimon*, insight might better be found in that old Marxist saw about history repeating: first as tragedy, second as farce...

FURTHER INFO



DVD

Part of the box set *Doctor Who: Myths and Legends*

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VIDEO

COMPANY BBC Video
YEAR 2003
CAT NO BBCV 7334
AVAILABILITY Deleted

NOVELISATION

COMPANY WH Allen & Co Ltd/Target Books
YEAR 1980
BOOK NO
AUTHOR Terrance Dicks
AVAILABILITY Out of print

THE DWM REVIEW

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The Sarah Jane Adventures – Series 4

CBBC/BBC One 11 OCTOBER–16 NOVEMBER 2010

Starring Elisabeth Sladen **Written by** Joseph Lidster, Phil Ford, Russell T Davies, Gareth Roberts, Rupert Laight, Clayton Hickman **Directed by** Joss Agnew and Ashley Way

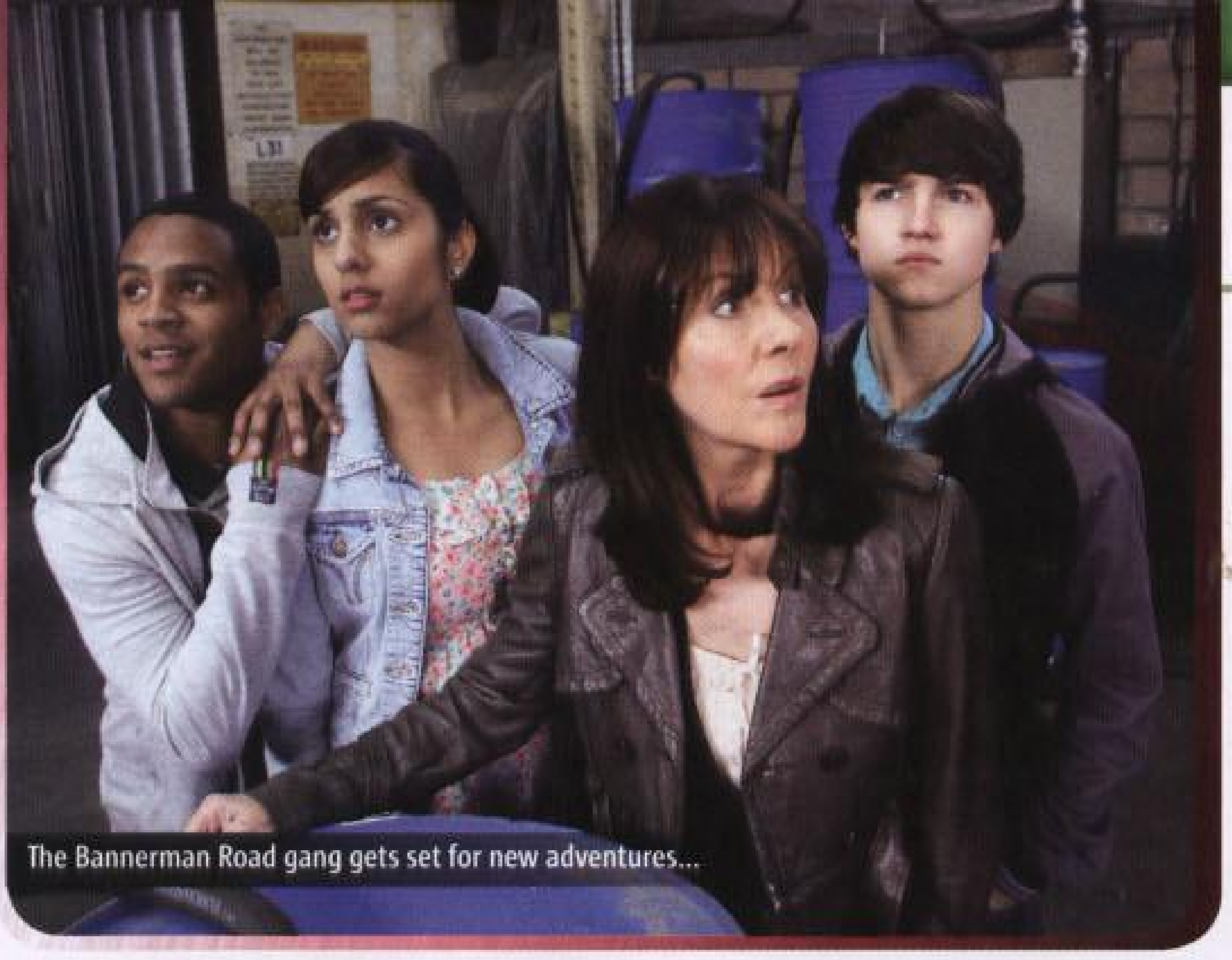
"THIRTEEN BANNERMAN ROAD is where Sarah Jane Smith lives," beams Clyde Langer in the opening introduction to each and every episode of *The Sarah Jane Adventures*. He then goes on to introduce us to series regulars, Sarah Jane, Rani, Luke and Mr Smith, giving the viewer a bright and breezy primer to the show's characters and format. "Ready?" asks Sarah Jane. "Always," Clyde replies, fixing the viewer with an enigmatic stare, before the episode proper begins.

This intro is a neat and engaging way of letting the casual viewer know what to expect from the episode that follows. In truth though, it is to the series' credit that this device isn't actually necessary, because *The Sarah Jane Adventures* is so brilliantly, beautifully straightforward. And massively entertaining.

Its fourth season is no different. Well, it's a *bit* different, because there's another shake-up to the cast, as Luke Smith leaves for university at the ripe old age of four. As well as being a great character, Luke was the main catalyst for the life Sarah Jane currently leads, so his absence is immediately and strongly felt. But the series ploughs on, shifting the focus towards Clyde and Rani rather than introducing a replacement, which turns out to be brilliant for the show and both their characters. Not that there was ever anything wrong with Luke, but it's only when he's reduced to cameos that you realise how much more Clyde and Rani always had to give. Anjli Mohindra, in particular, absolutely shines: her tears at Sarah Jane's sudden disappearance in *Goodbye, Sarah Jane Smith* are genuinely moving, and her sheer naked panic at the beginning of *The Empty Planet* is so believable that it's almost uncomfortable to watch.

Clyde and Rani are responsible for the biggest surprise success of the fourth series, too: their hilarious not-quite-romance. It's not much more than a running joke – an excuse for a few tension-breaking comedy beats – but it builds, and by the time Clyde's leaving a message for Rani in *Goodbye, Sarah Jane Smith*, blacking out before he can tell her how he feels, it's unexpectedly affecting. I almost cried a bit. (And by 'almost', I mean 'definitely'. And by 'a bit', I mean 'loads'.)

In fact, the series is really strong on emotion generally, which is something I (probably stupidly) don't expect from kids' TV. Maybe I'm easily impressed because I made rubbish viewing choices as a child (*Kenan and Kel*, I'm looking at you), but even the best stuff didn't tug on my heartstrings like *Sarah Jane* can. Look at *Death of the Doctor*, which features my favourite scene of the series to date, between Jo Grant and the Doctor: throughout ►



The Bannerman Road gang gets set for new adventures...

the story, Jo is unremittingly daft and excitable, but then that drops away as she asks the Doctor why he never came back, and whether he'd thought her stupid. Suddenly, she's grown-up, fragile, heartbroken; it's beautifully played by Katy Manning and Matt Smith, and beautifully written by Russell T Davies. (The grading of the film makes everyone look like David Dickinson, mind you, but that can be overlooked.)

Anyway, yes, Series Four. We join Sarah Jane mid-adventure in Joe Lidster's opener *The Nightmare Man*, with Luke telling her that he wants to leave just as a Slitheen explodes, leaving mother and son to finish their tender moment with alien body fluids dripping from their faces. It's relationships and character moments like this that Lidster writes best (though usually without the fluids). Luke's uncertainty and nerves about his future are brilliantly realised, while Sarah Jane's conflicted obligation to encourage him whilst wanting nothing more than for him to stay is subtly written and delicately directed, with strong performances from Elisabeth Sladen and Tommy Knight.

> '**The big event of the season** comes in *Death of the Doctor,* in which **some enormous birds fake the death** of the **last of the Time Lords**...'

The Nightmare Man!

The story sees Luke suffering nightmares in which his friends talk about him with all the affection you'd show a mechanical turnip-dispenser. These illusions are being caused by the eponymous Nightmare Man, who's played with mad relish by Julian Bleach. It's a fantastic story, and it just *feels* incredibly creepy, helped by haunting music and shadowy (under-)lighting. It's downright unsettling at times – the nightmare in which Luke watches his friends attending a particularly cruel midnight photo-burning party is a good example – and it happens to boast the best line in any TV show ever: Sarah Jane's "Remember that sentient concrete disguised as the Chiswick flyover...?"

Phil Ford's *The Vault of Secrets* sees the return of the villainous Androvax, which is immediately a good thing: returning villains reinforce the way *The Sarah Jane Adventures* is building up its own unique identity, not just reliant on its parent show, and the familiarity saves time on introductions. Androvax is well utilised, too, playing a significant enough role in the story to elevate the 'resurrecting a dead alien race' storyline.

It's a much lighter adventure than *The Nightmare Man*, but the comedy moments sit well even when they're a bit juvenile (I'm just saying 'juvenile' to hide my embarrassment at having chuckled so much at BURPSS, you understand). Guest characters like Ocean and Minty, who are there primarily for laughs, pitch their performances at just the right level.

In a lot of ways, *The Vault of Secrets* is a standard *Sarah Jane* story, and it's hard to say that without making it sound inconsequential or unremarkable. But because 'a standard *Sarah Jane* story' is thoroughly enjoyable, it's neither of those things; instead, it's tense, funny, and really exciting.

A robot plays 'scissors, paper, stone' on *The Empty Planet*.

The big event of the season comes in *Death of the Doctor*, in which some enormous harp-playing birds of prey with bejeweled foreheads fake the death of the last of the Time Lords. Katy Manning, as former companion Jo Grant, is impressive throughout: from the moment she first appears, making an entrance at the sombre funeral ceremony by smashing a vase of flowers she's brought along for reasons she subsequently fails to explain, and then babbling for what feels like an hour about their origins, you fall instantly in love. She's mad and she's inappropriate but she's exactly what Sarah Jane needs to lift her out of her denial and confusion, and it's wonderful to watch. That's not to say her role in the script is as a functional device, though, because she's fully fleshed-out as a character in her own right. Her personality is created in broad but vivid strokes, and her life beyond the TARDIS – travelling the world, fighting injustice, handcuffing herself to Robert Mugabe – feels completely right. She's written in a way that should satisfy fans without alienating newcomers to her character, and by the end of the second episode, you're wishing she didn't have to leave whether you're a die-hard fan or not.

Gareth Roberts' *The Empty Planet* starts with a brilliant central concept – Clyde and Rani wake up as the only humans on Earth – which is sustained and resolved intelligently and satisfyingly. Although it's that aforementioned tangible fear from Rani that ultimately sells the early scenes of the empty Ealing, everything excels: with the set dressing emphasising the absence of people, and a gently chilling score beneath the action, even the most mundane locations become discomforting.

And then there are the robots. Big, brightly coloured, shiny robots. Simultaneously intimidating and enchantingly beautiful, they're the best monsters *Sarah Jane* has had, and if I was seven years old I'd want one for Christmas. Actually, I think I want one regardless.

Lost in Time by Rupert Laight sees an omniscient parrot dispatch each of the three regulars to a different point in history on a Key to Time-style quest. Time travel has rarely been featured in *Sarah Jane*, and never in this much depth, so the two episodes are excitingly unusual from the outset. Splitting the story in so many directions could have overcomplicated it, but Laight juggles them well, making the respective time periods rich, atmospheric, and immersive in a very short space of time. And despite the teatime CBBC timeslot, he doesn't shy away from the realities of the past: Clyde, for example, is called "negro" by a German officer in World War Two; he responds by valiantly criticising the Nazis' "blind, stupid prejudice." A less talented writer might have watered the 'issues' down or tackled them heavy-handedly – Laight does neither, confidently walking the elusive middle ground, and that's superb.

The final story, *Goodbye, Sarah Jane Smith*, doesn't so much walk middle ground as jump cheerfully from one side of it to the other. On the one hand, it's a sensitive and upsetting tale in which Sarah Jane succumbs to an artificially-induced dementia, adroitly exploring the effects of the deterioration on Sarah Jane herself and on those around her. The script, by Clayton Hickman and Gareth Roberts, is exquisite; the performances, tremendous.

On the other hand, it's a bold romp driven by Sarah Jane wannabe Ruby White (played by a lady who's 40% Julie Graham and 60% unadulterated campness) with gloriously melodramatic lines like "Your life essence is delicious" and an enormous disembodied alien stomach.

And it shouldn't work. It feels like one half of the story should undermine the other or that they should just clash horribly, but somehow, the whole thing is ludicrously enthralling. The script is funny and vibrant, the direction is filmic, and the triumphant return of Luke ends the series as it started. As does Clyde getting a splurge of alien goo in the face.

In short, the fourth series of *The Sarah Jane Adventures* is very good indeed. And I've not even mentioned the beautiful CGI, how brilliantly Matt Smith integrates himself, how impressive the make-up is, how Mina Anwar lights up every scene that her character Gita crashes into, or a thousand other things. An even more appropriate and concise version of the introductory sequence to each episode might be: "Thirteen Bannerman Road is where Sarah Jane Smith lives, and it's home to the best kids' show there is." **DAN BERRY**

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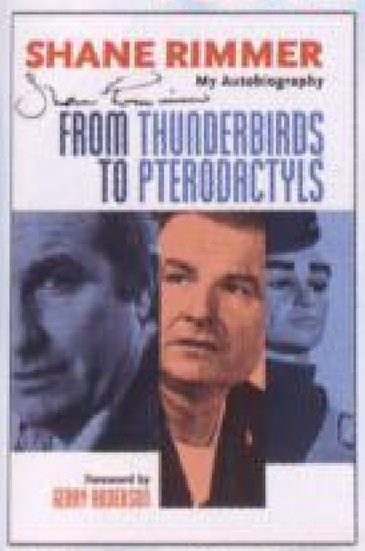

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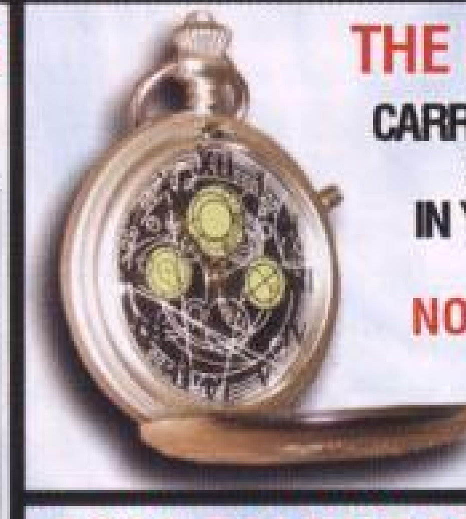

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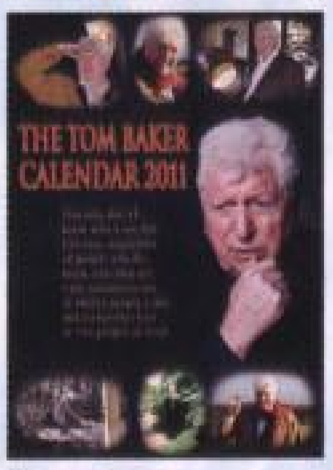

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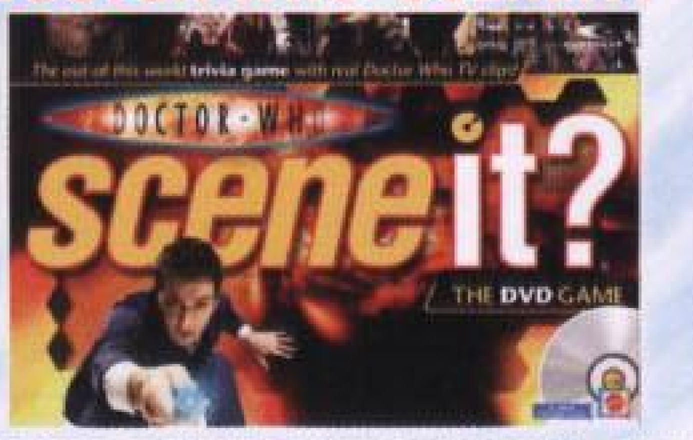

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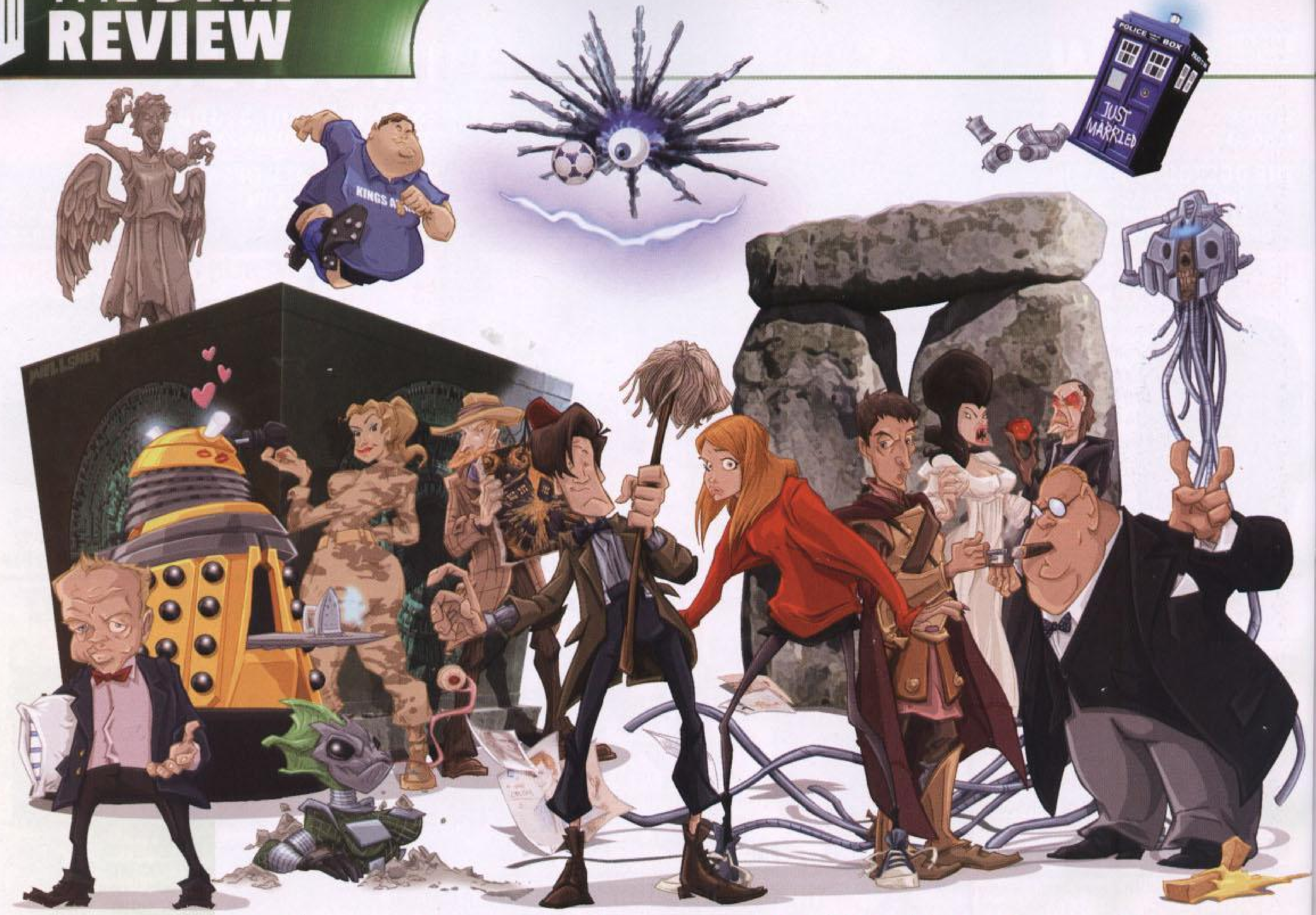

Illustration BEN WILLSHER

BBC DVD
DOCTOR WHO

PICK OF THE MONTH!

The Complete 'Fifth' Series

DVD/Blu-ray box set 2|ENTERTAIN

Starring Matt Smith, Karen Gillan, Arthur Darvill **Written by** Steven Moffat, Mark Gatiss, Toby Whithouse, Simon Nye, Chris Chibnall, Richard Curtis, Gareth Roberts **Directed by** Adam Smith, Andrew Gunn, Jonny Campbell, Catherine Morshead, Ashley Way, Toby Haynes **RRP** £69.99 (DVD), £79.99 (Blu-ray)

BEFORE I GOT MARRIED, I spent ages looking forward to the big day when everything familiar suddenly became brand new. I was almost as anticipatory about the union of a changed leading man and his beautiful new partner, in a series I've loved in sickness and in health. A marriage made in heaven? Or better to call the whole thing off?

The Dalek Drone. Does his bum look big?

Well, Matt Smith's Doctor instantly proves to be the best man for the job – his peculiar, other-wordly sagacity is coupled with a winning, innocent curiosity reminiscent of a newborn. His old-young face boasts capacious pockets of wisdom, and his physicality suggests a body consistently surprised by what his busy mind is asking it to do. He's an offbeat, wise, mercurial, and brilliantly strange Time Lord.

At his side, Karen Gillan is sparky, game, sassy and feisty but displays gutsy, emotional acting capabilities when required. If the camera loves her, it has a rival in the nation's children if a smitten eight-year-old of my acquaintance who insists that his imaginary Amy take my place on the sofa is anything to go by. Now I know how Rory feels.

Ah, Rory – what a find Arthur Darvill is. He has superbly carried off the potentially difficult klutzy light relief character with pitch perfect comic timing, original delivery and a straightforward, decent heroism.

As for the new showrunner... to borrow a phrase from the man himself (and what to call him – after JNT and RTD, maybe a bit of S'N'M?), I'll tell you later. We are gathered here today to witness the episodes come together:

The Eleventh Hour is a terrific mission statement, successfully establishing the new stars and tone of the series. No more urban realism, news reports and Time Lords in Downing Street. This is a universe of village greens, pastel colours, batty old ladies and fairytale atmosphere.

The Beast Below is charming but despite the novel setting and the beautiful Doctor-Whale parallel, it neither gels nor proves especially memorable. Perhaps the first indication that not everything Mr Moffat touches turns to gold.

The next episode goes further and proves that some things he touches turn white, blue, red, yellow and orange. And get fat bums. It's understandably endured kickings elsewhere, but *Victory of the Daleks* snatches itself from the jaws of total defeat with its creepy, obsequious pepperpots offering tea, the delicious jammy dodger bluff, and the Spitfires in space showpiece.

The Time of Angels/*Flesh and Stone* has so many memorably terrifying set pieces and so much heart-in-the-mouth jeopardy that it's a bona fide classic. This'll be the one the kids will talk of in hushed tones when they're grown-ups, and it confirms Alex Kingston's sly, mysterious, flirty River Song as one of the show's iconic characters.

The Vampires of Venice (actually, *The Fish Aliens of Trogir*) melds top-class wit with gothic spookiness: there's no funnier moment this year than Rory's perfectly delivered and brilliantly written "gondola driver" speech. Some inconsistencies (whether the vamp girls can stand sunlight or not) are allowed to slip through the net, sadly, though Helen McCrory's impressively intelligent, gliding guest turn is a valuable catch.

Amy's Choice is a brilliantly offbeat idea, superbly directed (witness the dreamlike birdsong punctuating the soundscape and the extraordinary pre-titles 360-degree camera move). One caveat – the marauding pensioners are a beguilingly bonkers enough image not to need augmenting with yet another lot of CGI snakey things.

An evocative, pleasingly old school start with *The Hungry Earth* is totally scuppered by having all of its dramatic situations met with botched solutions in its second instalment: the negotiation for Earth is illogical and tonally misjudged, the cliffhanger's a cheat that goes nowhere, and the story... just stops. 'I'll tell you later' is one thing, but 'I'll tell you 1,000 years later' gives just cause for impediment.

Instead of nameless creatures (the *Doctor Who and the Silurians* protagonists were known only as Old Silurian, Young Silurian and Silurian Scientist) with rigid rubber faces, these modern interpretations are realised by superb actors in state-of-the-art (if less imaginative looking) prosthetics. As the characters they play may as well have been named Nice Silurian, Nasty Silurian (and her sister Nasty Silurian With Different Coloured Shirt) and Silurian Scientist (Who Is Arbitrarily Nice And Nasty) they needn't have bothered. There should have been another way.

Vincent and the Doctor is, appropriately, a masterpiece. The idea that only Van Gogh can see the episode's monster is a neat sci-fi concept that ties in with the broader theme about a depressive's off-kilter view of the world leading to both his creative zeal and demonic despair. Tony Curran's tortured Vincent is the standout guest performance of the season.

The Lodger is less showy but equally brilliant; a perfect synthesis of head, heart and funnybone. The horror is simply but effectively rendered, and this genuinely charming episode thrillingly depicts the Doctor as both loveable and delightfully weird. A gem.

The two-parter that finishes the series cunningly looks like it's going to tread all-too familiar territory. Daleks, Cybermen, Sontarans and Silurians ("Shouldn't they be hibernating, Daddy?", "I'll explain later, son...") arrive, with the kitchen sink presumably not far behind. Then, in a cheeky flourish, they all vanish and the Doctor zips around telling everyone everything not just later, but now and previously as well. There is a rigorous internal logic to these scripts and our showrunner has a better grasp of science-fiction than a man with his gift for one liners should. The extraordinary scene at Amy's bedside as the Doctor seemingly expires, his face frozen with weariness and defeat, gives way to the glorious wedding denouement which is triumphant proof that Steven Moffat has made the show richer not poorer, and both loved and honoured.

Vincent and the Doctor – a masterpiece!

Do I take this show? I'll tell you now: I do.

'Matt Smith instantly proves to be **the best man for the job** – an offbeat, wise, **brilliantly strange Time Lord**...'

>> DVD extras

SO WHAT ABOUT THE PRESENTS? There's certainly Something Old: the *Doctor Who Confidentials*, though we've seen them before, are consistently good value. Purists may understandably bemoan their truncated form but they're still great insights into the programme-making process and beyond (the Venice and Vincent episodes are the best). For Something New we have two original scenes featuring the Doctor and Amy bridging the gaps between episodes. Whilst not essential they are brimming with wit, bags of fun, and are in no way embarrassing relatives to the main events. As for Something Borrowed, it's *The Monster Files*, four neat packages assembled from *Confidential* footage showcasing the Alliance, Daleks, Angels, and Silurians. Monster thesp Richard Hope's masterclass in latex acting is a notable highlight, as is, for different reasons, all the buoyant talk about how great everyone thinks the new Daleks are. Obviously no-one told them till later.

Mrs Pond remembers...

Unfortunately, the Something Blue will be the language that greets a couple of key elements in (or absent from) this package. Some bizarre decisions have been made: the apparent compensation for only six episodes featuring accompanying commentaries is that the commentators are visible in the corner of the picture, presumably for the benefit of viewers who've never seen three people sitting on chairs before. There's a reason most commentaries aren't in vision, and it's the same reason most underpants aren't made out of jam – because it's a waste of time producing something of no practical value.

A shame, as the tracks themselves are excellent. Moffat is dry, self mocking and gleeful in pointing out mistakes; he is joined by Piers Wenger and Beth Willis on *The Eleventh Hour*, and Karen Gillan on *The Time of Angels*. The warmest track is for *Victory of the Daleks*, with Mark Gatiss proving gently intelligent, reflective and not averse to getting the odd dig off fellow fans-living-the-dream Barnaby Edwards and Nick Briggs (who doesn't shy away from the divisive nature of the new range of toys ... sorry, Dalek Paradigm). Actor Alex Price and director Johnny Campbell spend *The Vampires of Venice* gently ribbing each other whilst writer Toby Whithouse provides the funniest moment on any of the extras with his reaction to Price's inability to identify William Hartnell. Toby Haynes has an infectious zeal for his work which sits winningly alongside a Gillan/Darvill double act on the finale, whilst 2nd AD James de Havilland is the surprise hit on *Cold Blood*, asking his fellow commentators the right questions and providing plenty of insight himself. Too often though, we get references to missing scenes that "will doubtless be included on this DVD" but actually seem to have been left at the altar.

Another howler of the Jam Pants variety is the excision of the Next Time trailers that were on the episodes as broadcast – such hackery seems of little benefit to the target audience. Some few may not miss them on the episodes themselves, but not having them present on even the Trailers selection smacks of churlishness, especially when it features two or three very similar versions of the same thing (including that shudderingly bad 3-D monstrosity which must be filed next to Robinson's Raspberry Conserve Y-Fronts in the Never Again file).

Considering that a post-series DVD release is an inevitability, coming up with something better than this should have been easy. Alas, after a brilliant main event it seems we jump straight to the scant crumbs left at the evening do, where the main players have long since disappeared apart from those records captured on a wobbly hand camera; in this case three Video Diaries which are jolly and feature much on-set larking about but give the distinct impression that you really had to be there.

A mixed set of extras then, with many heartfelt contributions brimming with celebratory goodwill, but not enough to ensure a perfect reception. As it is, not everyone is going to live happily ever after with this. **TOBY HADOKE**

Series 4 – The Specials

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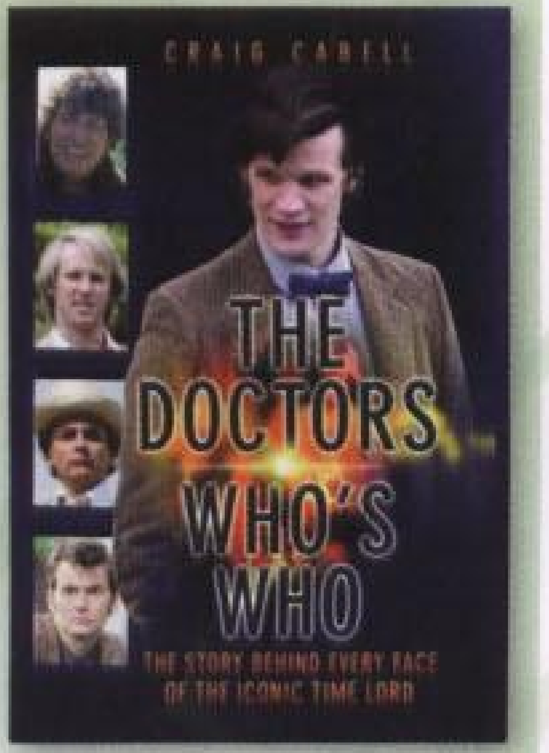
TENTH DOCTOR SWANSONG
The End of Time dominates this CD's cover as it does this soundtrack, taking up the second of the two discs in this release. *The Next Doctor*, however, kicks things off in a very different place to the sombre score to come. Arguably the most Christmassy of all Russell T Davies' Christmas Specials, composer Murray Gold's scene-setter, *A Victorian Christmas*, is as clichéd and as tasty as a tin of Quality Street.

Most of the score is hectic and fidgety (*Hidden in the Closet/ A Forceful Intelligence*), and in the case of *A Bit of a Drag*, deliberately comic. Subtler material can be found in *The Wonder of Balloons* and the slighty-overlong *The Greats of Past Time*, which sweeps majestically, if not to any real memorable effect. The silver giant villains of the piece get their moment in the bombastic *March of the Cybermen* (*Daleks – Invasion Earth 2150 AD* anyone?).

Planet of the Dead stands as a fairly lightweight adventure but has music that, if you didn't know better, you'd think came from a darker story altogether. True, it does have *Lithuania* (the flying bus bit at the end...) that tries so hard for feel-good heroism that you almost feel bullied by it. But in between there's better – *Alone in the Desert* and the snake-charmer-like *Stirring in the Sands*. *The Waters of Mars* clocks up only four entries, all of them suitably wistful and sad, bar *By Water Borne* – the frenetic and memorable running theme of the monstrous water creatures themselves.

The End of Time has its highlights – the choral, churchy *We Shall Fare Well* that opens the story, the Bond film-like *All in the Balance* and the fear and awe of *Gallifrey* and *The Time Lords' Last Stand*. On balance, though, you can have too much of a good thing – *Vale Decem*, the Tenth Doctor's farewell, is choral and moving, but by the time you get to it, you do feel a bit wrung through to really appreciate it. **VANESSA BISHOP**

The **Doctors Who's Who**



Book John Blake Publishing
Written by Craig Cabell
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THE WORD 'UNEVEN' could have been invented specifically for this tome. A vastly superior work to last year's John Blake offering on the life and works of David Tennant, it provides moments of sheer brilliance amidst some fundamentally workmanlike biographical overviews.

The volume is a not-massively-ambitious set of life histories of all the main actors to have played the Doctor to date; 'this book doesn't try to be a definitive biography' it claims honestly in the introduction. It's an amiable assembly of bits about the performers' lives and careers – the aim being to demonstrate the effect of portraying the Time Lord. It's this aspect which is enjoyable, but its hidden amidst uneven biographical entries which will dwell on a Ray Harryhausen stop-motion classic in detail, yet describe *The Goon Show* as 'barrack-room humour' akin to *The Navy Lark*. A good slice of the book is a listing of the performers' television, cinema and stage credits, after which the author does a very brave and interesting summing up of who was 'King of the Doctors'.

But the real must-buy meat for the hardcore devotee is buried deep in Chapter One, before the reader even gets to William Hartnell being born. In this overview of the creation of *Doctor Who*, Craig Cabell comes up trumps with some major new revelations about Anthony Coburn's draft script for the 1963 pilot, *An Unearthly Child*; it's some of the most fascinating research published on this era in the last decade. It's a terrific selling point, and far outstrips the more routine material that follows in its wake. However, at the end of the day, it's clear that Craig Cabell really loves his *Doctor Who*. And his Ray Harryhausen.

ANDREW PIXLEY

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DVD VIDEO

'FEATURING THE FINAL SCENES recorded by David Tennant during his time as the Doctor' promises the cover of this DVD set, in a blurb reeking of such contrivance that it borders on the heroic. Not that it is inaccurate or that David Tennant isn't something to boast about, but the somewhat desperate wording tempts one to muse on the comic potential of other possible hooks ('Featuring the first mention of *The Stone Tape* on British television in three decades!') when the high quality of the series actually speaks for itself.

Maybe it's a canny fiscal decision not to have any extras to speak of on this set – it's the archival interest and picture restoration of much of twentieth-century *Doctor Who* that generates extensive 'value added material' and makes it attractive to buyers. This is a show made to entertain the kids, and brought out on DVD to do much the same. So whilst the the lack of extra goodies is understandable, a part of me rues the fact that there's nothing to pique the curiosity of that child who is more interested in how the programme is made: just a behind-the-scenes nugget or two to give a bit of succour to any little Russells or Stevens or Gareths waiting to be inspired.

Alas, what we get is a perky reading from Elisabeth Sladen which stops abruptly and tells you where you can buy the complete Audiobook of *The White Wolf* should you want to know more, and that's pretty much it. When I am king, DVDs will not be able to advertise Interactive Menus, Scene Selection and Subtitles as 'extras'. They may as well list the Exclusive Rectangular Container, Free Protective Cellophane and Bonus Cover Art.

As a kid, I hated shows made For The Kids, but this series cleverly manages to incorporate the standard ingredients of this kind of entertainment and makes them all work. There's a boy genius, Luke, who is neither precocious nor annoying, and the funny character is genuinely witty (Daniel Anthony, worth his weight in gold as Clyde). As Rani, Anjli Mohindra is smart and feisty without these facets being over-emphasised or arch because she's 'the girl'. And then there's the estimable Ms Sladen herself, charging about being plucky and wise and kind and funny and an identification figure for children. She's flawed too – prickly with an air of loneliness about her. She's the same age as my Mum – it took me many years to realise that my Mum was heroic: maybe if there'd been a show on like this when I was a kid, I would have cottoned on a tad earlier.

I expected to have to make regular concessions that this is primarily aimed at children, but aside from the regular mentions of farts and a single performance that has Kiddies-TV-Acting stamped all over it (I'm looking at you Mina Anwar), this entertains me without the need for any sort of filter to be attached.

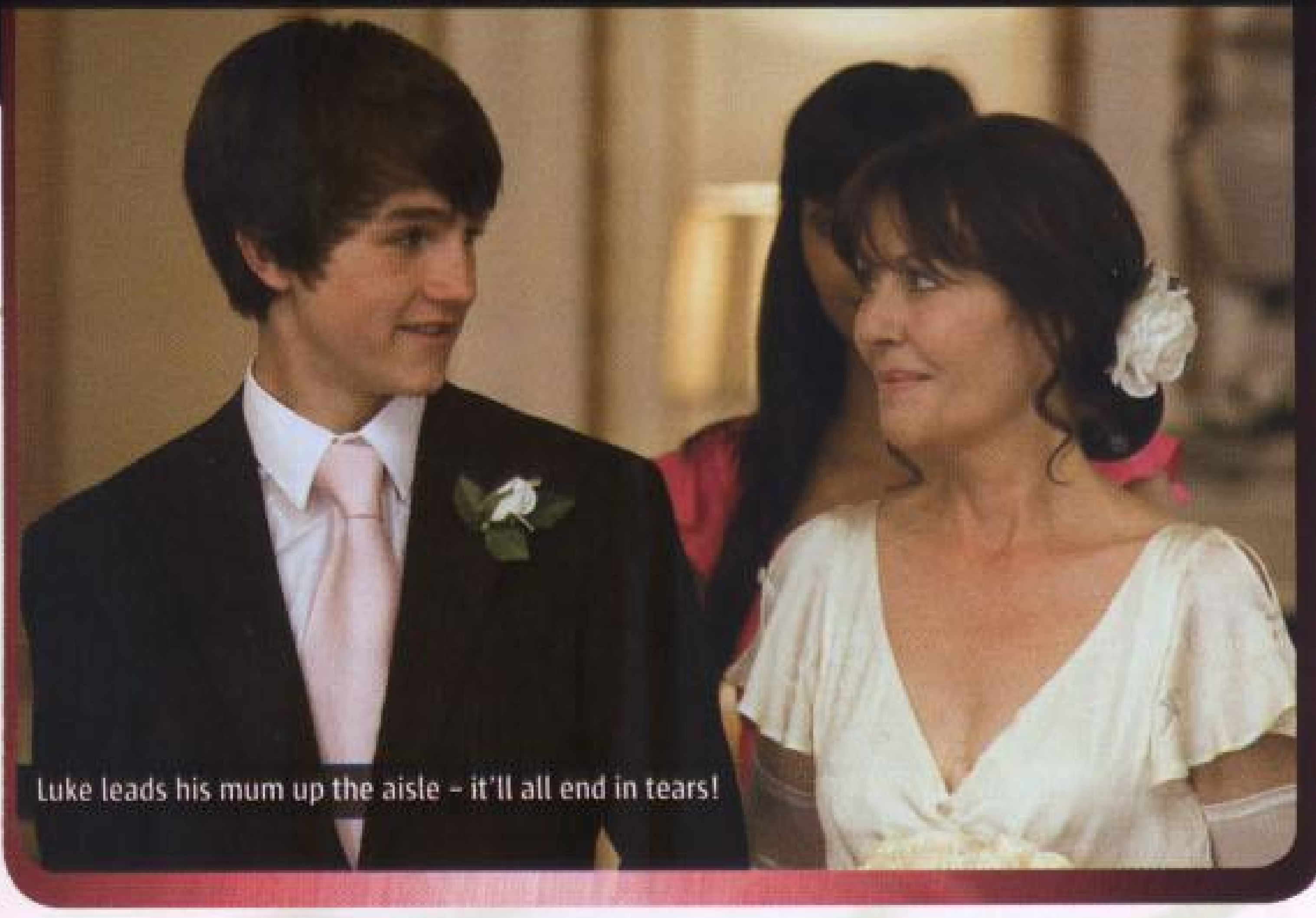
We begin in fun mode with *Prisoner of the Judoon* ('Featuring the Judoon in their final appearance before *The Pandorica Opens*' or something). The comic potential of the dogged space rhinos is extrapolated to good effect, especially as Mark Goldthorp makes a tangible impression as the real bad guy, Androvax (it's pleasing to see such sterling work, with limited screen time, rewarded by an extended appearance in the latest series). Whilst the hi-jinks with Captain Tybo are great, the story is culpable of over-estimating the effectiveness of Gita and Haresh's comedy skulking and Elisabeth Sladen's evil-acting. Her coy "Eldrad-Must-Live" shtick in her final *Doctor Who* adventure is one of my favourite Sarah Jane moments. Her guttural Androvax, alas, is not.

The Mad Woman in the Attic ('Featuring Elisabeth Sladen's husband Brian Miller in his first appearance in the flesh in the *Doctor Who* universe since *Snakedance!*' don't-cha-know) is perhaps the least showy but most thoughtful story. The themes of loss and loneliness are organic to the drama and well judged: the three lost souls jetting off together and emphasising the redemptive power of friendship at the end, whilst Rani deservedly steps out from Maria's shadow, is wonderful stuff. It's not all heartstrings though: the dead eyes and rictus grins of the funfair riders provide disturbing chills along the way.

Gareth Roberts might be the funny bone of *Doctor Who*, but he's definitely the heart of *The Sarah Jane Adventures*. He takes the high concept, big impact ideas and turns them into mature, intelligent and genuinely moving fare. He deftly (ahem) marries the humorous and the emotional. *The Wedding of Sarah Jane Smith* ('Featuring David Tennant...' oh you know this already) was, on broadcast, a welcome date with the Doctor during a fallow televisual period. Watched now, it's a showcase for how bold this show can be with its emotional content. It may be For The Kids, but it assumes that they are intelligent and empathic, and the terrifying Trickster is a triumph of concept and design.

More terrifying still is Phil Ford's brilliant *The Eternity Trap* – an extraordinary piece of work, which will absolutely petrify the little ones (not a criticism – conquering fear via entertainment is a vital part of a child's development in my book). Its eerie mood and the imagery of figures from history popping up in our time (at night, of course), is reminiscent of *Sapphire and Steel* at its most spooky. Alice Troughton's furtive, expressionistic camerawork, terrific lighting (accentuating every recess in Donald Sumpter's marvellously sunken, cadaverous features), and an admirably sparse and unsettling score, all combine to make this as frightening as even *Doctor Who* has ever been. This is a series that can't do big sci-fi spectacle. In opting to try lo-fi, jump-out-of-your-skin scarefests of this sort, the series is mining a rich seam most profitably. That a story about powerful echoes from the past should invoke Nigel Kneale and cast Floella Benjamin proves that occasionally there are little nods thrown in solely For The Adults, too, which is welcome.

Never invite a Blathereen to dinner!



Luke leads his mum up the aisle – it'll all end in tears!

The strength of this series is that it can confidently go from the kind of spine-tingling ghost story the BBC used to wheel out for adults at Christmas, to a broad comedy with a Northern Mona Lisa ('Featuring Plantagenet from *Frontios* in his latest thrill-making role!') charging about an art gallery with a big laser gun. How much you enjoy this depends upon how much you go for Suranne Jones' gloriously OTT Lisa, a coarse harridan bereft of both decorum and (in a neat touch) eyebrows. It's very silly, but delightfully so, and has a genuinely clever sci-fi conceit beneath comedy bluster. That the non-intellectual Clyde finds an outlet through artistic expression is an admirable addition, and such worthiness is juxtaposed by his hilarious winning exhibit: all busty cyber-funk chicks with big weapons in their hands. Mona Lisa's line about forgetting what it was like to have legs, and her mistaking the window to the outside world for a piece of art, are smart additions amongst all the silliness (which, lest we forget, is there For The Kids for whom this programme is made).

The final story is *The Gift* ('Featuring scenes which finally make Lizo Mzimba canon!') and will be popular with those who derive mirth from methane. Yes, the Slitheen (or rather, Blathereen-Slitheen) are back, and seem much more at home in these surroundings than in *Doctor Who*. The comedy of manners in which they engage early on hint that we've a romp on our hands. But then it turns deadly serious as their Rac-Weed spores infect Luke. This part of the plot is played with requisite gravitas and no punches are pulled in the depiction of his parlous physical state. Add to that a warning about the dangers of addiction to the evil weed, and you have necessary weight to counterbalance the light-hearted Mr Smith/K9 bicker-off and the fun, fruity aliens (altogether now, For The Kids) whose costumes boast a convincing leathery hide.

That the series is entertaining, peppy and imaginative is as much as one should hope for. That it brings with it thematic accompaniments to the dramas and attracts the highest calibre of guest actors (Miriam Margolyes Simon Callow, Nigel Havers – all superb) is to its huge credit. It is tonally extremely well judged – a children's own programme that this adult definitely adores.

In these days of series recording digiboxes and DVD machines with hard drives, manufacturers may have to start to think a little more imaginatively when enticing us to purchase even children's shows. *The Sarah Jane Adventures* will pique the interest and stimulate the imagination of many a child, so perhaps a little extra could be provided to get them to part with their cash (a convoluted tagline really won't cut it, no matter Who it features). We're latecomers to modern technology in Hadoke Towers though, so on the strength of the episodes alone, I'll be rushing out to buy this set as soon as it hits the shops.

For The Kids, obviously.
TOBY HADOKE

> 'In opting to try **lo-fi, jump-out-of-your-skin scarefests**, the series is mining a rich seam **most profitably**.'

A **Death** in the **Family**

Audio Drama BIG FINISH
Written by Steven Hall **Starring** Sylvester McCoy, Sophie Aldred, Philip Olivier, Maggie Stables, Ian Reddington, John Dorney
Available *www.bigfinish.com* **RRP** £14.99

LAST MONTH'S *PROJECT: DESTINY* revealed the fate of Hex's mother, and finished on an ominous note as he fled into the night while Ace and the Doctor went to investigate a Gallifreyan sarcophagus. Picking up directly after, *A Death in the Family* quickly reveals who is inside the coffin – and why. It's the Doctor's old foe the Word Lord, a being who, like the Master of the Land of Fiction or the Carrionites, can use language to manipulate reality, and therefore poses a terrible threat to the universe. The first episode moves quickly to have the Word Lord defeated but at a terrible cost, and the subsequent three episodes explore the consequences of the sacrifice made to save the Earth.

The Seventh Doctor. Ace. Hex. Evelyn. Big Finish's own Children of Time are gathering. And be warned: the audio's title is not a red herring, nor is there a Dalek Caan style prophecy that doesn't quite pan out the way you expect. One of them really does die, and it's a sad moment when that happens. And like all deaths, even though it's expected, it's horribly sudden when it comes. Given that Big Finish long ago jettisoned any need to tie in with the *New Adventures*, even continuity is no guarantee that anyone will make it out of this adventure in one piece.

The second episode, *The Herald's Tale*, is a pastoral fantasy that re-visits Evelyn, now content on a distant planet, helping Hex to find his own peace. It's the most charming of four discrete parts – partly because it's been too long since Maggie Stables was a regular fixture in the audios, and partly because it's good to see Hex happy for once. Even here, though, death intrudes, and there are some lump-in-the-throat moments.

There's a change of pace for part three, *The Tale of the Hidden Woman*, which gives Ace the peace and closure that she's never had before. In some ways it's reminiscent of Martha's story – a young woman becomes a soldier, travels the world and falls in love – but in another sense it's like that flash-forward of John Smith and Joan Redfern's happy life, a tale tainted with melancholy because the listener knows that this is a future that can't ever be. In some ways, though it plays out like a romantic thriller, this is the most tragic story of all.

Then there is the final episode, *The Tale of the Final Speaker*, which wraps up the story, and ends with the funeral. *A Death in the Family* is a powerful play because it doesn't flinch from confronting death, and people's reactions to it. In that sense, it has a lot in common with the *Sarah Jane Adventures* story, *Death of the Doctor*. Though it isn't perfect – the Word Lord is so powerful that we pretty much have to take him at his word that he can do all the terrible things he says, and there is a very long-winded info-dump in Episode Four – for the most part we won't forget the play because of the way it sensitively deals with its tragic subject. **MATT MICHAEL**

DOCTOR WHO
A DEATH IN THE FAMILY
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

The **Companion Chronicles**: A **Town Called Fortune**

DOCTOR WHO
A TOWN CALLED FORTUNE
THE AUDIO ADVENTURES OF DOCTOR WHO

Audio Drama Big Finish
Starring Maggie Stables
Written by Paul Sutton
RRP £8.99

***DOCTOR WHO* HAS A FUNNY** relationship with Westerns. The William Hartnell comedy *The Gunfighters* was reviled for decades as the Worst Episode Ever, until everyone realised it was meant to be that funny. Still, it took a long number of years before another writer was willing to land the TARDIS in the Wild West. And then, since the turn of the millennium, there's been a steady stream of the things, from the Tenth Doctor novel *Peacemaker* to the Eleventh Doctor audio *The Runaway Train*. *A Town Called Fortune* comes closest to *The Gunfighters*, though, in that there's no aliens in them thar hills – just the sweet glint of pure historical gold.

In that respect, who better to recount the tale than professional historian Dr Evelyn Smythe – a very welcome return for Maggie Stables. Evelyn's strongest characteristics – her sympathy for the distressed, like a form tutor looking after a student, her delight in seeing the past up close, her none-of-your-nonsense relationship with the Sixth Doctor – all come across strongly here.

Likewise, the premise works well because – like *The Gunfighters* – it plays with all the familiar conventions of the genre. The Doctor is a wanted man, there's a whiskey saloon bar, a prison break, a sharp-shootin' damsel in distress, a crusty old sheriff and rapacious local politicians. Half the fun comes from imagining author Paul Sutton ticking off the clichés from a big list.

So it's decent enough fun, and delightful to hear Maggie Stables back in action. Aside from these, the play's a bit average – though it's good to have these monster-free episodes, it usually means the author has to work that bit harder to keep things interesting. This one just about works, but you may find yourself checking your watch a couple of times before the end. **MATT MICHAEL**

Bernice Summerfield: Year Zero

Audio Drama Big Finish
Starring Lisa Bowerman
Written by Jonathan Clements
RRP £10.99

BERNICE SUMMERFIELD is lost. This isn't particularly unusual, and it's happened many times before. However, like a seasoned drunk, usually through some creative networking and a bit of clever deduction, she's able to work out where she is and how to get home. Not this time. Because on the planet Raster, history is forbidden. Archaeology is outlawed, and any attempt to explain what happened in the past, before Year Zero, is punishable by death. For a woman who knows her place in the universe by the pottery fragments she unearths, this is a Bad Thing.

Writer Jonathan Clements has presented us with an intriguing premise – a society where the past is so shameful or dangerous that it's entirely forbidden. Though not an original idea – George Orwell's novel, 1984 explored similar ideas – it's fascinating to place a professional historian in the middle of this and see what she makes of it. Much of the play is a dialogue between Bernice and one of her captors, which features one of the most stunning bits of oratory in any Big Finish play as Bernice is able to deduce the whole socio-economic background of the planet from one can of fizzy pop. It's good to remind the audience that, for all her adventures and the soapier aspects of her life, Bernice is basically very good at what she does as a day job.

Where the play is slightly less successful is in exploring all aspects of this broken society – here, the small cast tends to work against the premise. How would people behave in a world where no-one knows what happened in their parents' generation? Would it make for a rootless, shallow culture? We don't really get enough to go on to answer these questions. What we do have is a competent thriller with the promise of answers to come, and that's good enough to keep me hooked for now. **MATT MICHAEL**

The Resurrection of Mars

Audio Drama BIG FINISH
Written by Jonathan Morris **Starring** Paul McGann, Niky Wardley, Sheridan Smith, David Warner, Nicky Henson, Tracy-Ann Oberman
Available *www.bigfinish.com* **RRP** £10.99

AT THE END OF THE PREVIOUS Eighth Doctor audio, *Deimos*, the Doctor was faced with a choice he's had to make so many times before – will he sacrifice one person to save thousands? The surprise twist being that the one person is Lucie Miller, formerly his companion and now a prisoner of the revived Ice Warriors.

Having raised the stakes so high, *The Resurrection of Mars* doesn't duck the difficulty of the Doctor's choice. And though it manages to incorporate the return of the Meddling Monk, the story of Lucie's adventures after leaving the Doctor, the fate of Mars and the future of the Ice Warriors, at its heart this is all about the Doctor's personal morality. In so doing, it brazenly but impressively reformats the character, giving him a new motivation for travelling with people and hinting at why the Seventh Doctor was travelling alone when he regenerated.

Arguments about the Doctor's beliefs – his unshakeable conviction that it is wrong to sacrifice an innocent life, no matter at what cost – shape these episodes. At first it's the crew of the Earth rocket ship – frightened and vulnerable human beings who don't want to die – who urge him to abandon Lucie. Most vocal of all is Tamsin, whose bloodthirsty streak in *Deimos* is further articulated here as a concern for the 'greater good' – the same motivation that this Doctor deplores in his immediate predecessor. Niky Wardley is at her strongest in the scenes where Tamsin's comic facade is torn away, and we see some inner steel. It's character development that feels both natural and real, and crucially has consequences for her relationship with the Doctor.

Though Lucie can sympathise with Tamsin's point of view, her ethics are much closer to the Doctor's. Their parting of the ways at the end of *Death in Blackpool* didn't diminish Lucie's desire to explore the universe, hence her temporary partnership with the Monk – a partnership that comes to an end because the Monk has no qualms about sacrificing others. Sheridan Smith gives us a Lucie as ballsy, compassionate and excellent as ever. It's a joy to have her back.

Then there is the Doctor: burning with righteous indignation and unwilling to distinguish between the big stuff and the small. In many ways, this is an Eighth Doctor we haven't often seen since the TV Movie, when he single-mindedly demanded that Grace believe him, and even as his life force was drained away was still arguing his point with the Master. Paul McGann excels, and has one of his best ever moments at the very end of the play as he delights in being able to give Lucie a proper Christmas.

In between all of this, *The Resurrection of Mars* finds little time for the Ice Warriors and their schemes – and rightly so. They're incidental to the real story of the Doctor's relationship with his companions. If anything, this is even stronger than the preceding *Deimos*, and one of the very best Eighth Doctor audios to date. **MATT MICHAEL**

Short Trips – Volume 1

Audio Reading BIG FINISH
Written by various **Read by** Peter Davison, Colin Baker, Sophie Aldred, William Russell, Katy Manning, Louise Jameson, David Troughton
Available *www.bigfinish.com* **RRP** £12.99

FOR THOSE OF US WHO STILL lament the end of Big Finish's *Short Trips* anthologies – which threw up a few of the most polished gems in all of *Doctor Who* literature – the decision to resurrect the range on audio is massively welcomed. To the company's credit, Big Finish hasn't compromised on content – for your dough you get eight new stories narrated by various *Doctor Who* luminaries (Whominaries?), and which range from broad comedy to thought-provoking science-fiction.

First up is *Rise and Fall* by George Mann, which is as much like an *Outer Limits* episode as it is *Doctor Who* – although given it's a First Doctor story set in a time before the series had a format, this works in its favour. It's a wibbly-wobbly, timey-wimey job, but told with a genuine sense of awe and wonder, in a way that only the very earliest Hartnell episodes consistently managed. And it's narrated by the incredible William Russell, who amazingly manages to resurrect a young Ian Chesterton and transports the listener right back to 1964. It gets these audios off to a superb start.

Next is the rather more ethereal *A Stain of Red in the Sand*, a tale that talks about grief and loss and the meaning of bravery in a very cerebral way. This is in pleasing contrast to the Third Doctor story *A True Gentlemen*, which plays like something from an old Christmas Annual, and features Jo Jones herself, Katy Manning doing a Scottish accent.

Things then take a more serious turn when Leela has a close encounter with a *Death-Dealer*, a vignette that runs a little out of steam before its conclusion, and is perhaps the only story here that could have done with being longer to really explore its themes – particularly since the next story, Ally Kennen's *The Deep*, is the funniest in the collection. That it's told in the faintly sarcastic tones of Peter Davison's Fifth Doctor, constantly baffled by the impetuous behaviour of his TARDIS crew – here, the usually reliable Nyssa – is an added bonus. The idea of the TARDIS chameleon circuit being imperfectly mended and the Ship turning into a vast space whale – giving this Doctor a long-awaited encounter with such a beast – is fantastic. The same could be said for *The Wings of a Butterfly*, which goes one step further than *The Deep* by being both written and read by Sixth Doctor Colin Baker, and explores the fragile threads that hold time – and underwear – together. Told in a whimsical style by a man cast for his skill as a raconteur, it's a fine inclusion.

The audio ties up with two slightly more straight-laced pieces read by Sophie Aldred and India Fisher respectively, with Ace working in a canteen and the Eighth Doctor helping a man on the run. On the whole, it's a highly impressive collection that lives up to the printed anthologies, and contains no real disappointments. If I were being picky, then the sequencing of the stories in Doctor order means that the contrasting styles aren't as well spread as they could be – but that's a tiny niggle about a great release. **MATT MICHAEL**

> '**An impressive collection** that **lives up to the printed anthologies** and contains **no disappointments**...'

The **Sarah Jane Adventures**: **Wraith World/Deadly Download**

BBC
THE Sarah Jane ADVENTURES
Deadly Download
Written by Jason Arnopp
BBC
THE Sarah Jane ADVENTURES
Wraith World
Written by Cavan Scott and Mark Wright

Audio Reading AUDIOGO
Written by Cavan Scott &Mark Wright, Jason Arnopp **Read by** Elisabeth Sladen
RRP £5.99 each

CAVAN SCOTT AND MARK Wright's *Wraith World* can be seen as an entertaining riff on the old 1960s *Doctor Who* story *The Mind Robber*, with an exhausted fantasy writer seeking to hand control of a frighteningly all-too-real world of fiction to a fresher imagination. *Sarah Jane Adventures* regular Rani is the author's chosen protégée, and the means that give the author's characters real form – a journal bound with alien psionic paper.

There are a number of things you can expect from a story like this: 1) that there'll be a battle of minds where a fictional character will be pushed one way and then the other, and 2) the solution to a major problem will be found in the pages of one of the author's existing books. *Wraith World*, however, has much to recommend it, not least its villain, a vile warlock made up of a mass of wriggling blood red worms that squelch unpleasantly on the soundtrack. Scott and Wright also have a bit of fun with the notion of creative writing – when Sarah Jane takes over the journal, the villain can't resist offering some criticism on her sentence structure.

Deadly Download meanwhile concerns the ultimate computer virus – one that doesn't just disable your computer but actually causes it to explode and, out of the mangled circuitry, constructs a deadly robotic locust. As barmy stories go, Jason Arnopp's tale is probably near the top of the pile. However, if you can take the idea of a download that has the power to make creatures out of twisted bits of metal and plastic, then this is a computer bug story that turns out to be a lot of fun.

Being an SJA, there's naturally a lot of mad rushing about as the Bannerman Road gang burst into peoples' homes telling people to get back from the computer or else – a situation that escalates when the virus starts to reach mobile phones. This type of story is a shoe-in for Sarah Jane's alien Super-Computer Mr Smith who, *Spooks*-like, starts scanning the Information Highway to find the source of the download.

A good thing about Arnopp's tale is how he keeps something in reserve. Just when things are threatening to become a bit cold and computery, the story suddenly jumps to another level, and Sarah Jane finds she's facing a big tank of gloop and something much more grisly and organic altogether. There are undoubtedly more believable ways to tell an 'invasion of Earth through the internet' story than this (although in truth, I don't think it's much sillier than the Sontarans' plan to do the same through dodgy SatNavs). If you're prepared to take the odd leap of faith, then there are some well-imagined set-pieces along the way – notably when the robot locust plague starts to spread through Ealing.

Elisabeth Sladen does a sterling job keeping both *Wraith World* and *Deadly Download* moving, and I fancy there's been an upturn in the area of music and effects. It's worth pointing out, too, that while both stories are given a running time of 60 minutes, *Wraith World* is in fact nearer 80, and *Deadly Download* 73. Since TV *Sarah Jane* wraps its two-part stories up in just under an hour, you could almost call these epic... **VANESSA BISHOP**

> 'The story **suddenly jumps to another level** and Sarah Jane finds she's facing a **big tank of gloop**...'

The **Essential Companion**

Audio Reading AUDIOGO
Written by Steve Tribe **Presented by** Alex Price
Available *www.audiogo.co.uk* **RRP** £13.99 (CD), £9.00 (download)

WITH THE FIRST SERIES of the Doctor and Amy's adventures now available to buy on DVD and Blu-ray in the shops, it might, at first, be hard to think what purpose this two-disc audio collection of highlights from the same episodes can actually serve – bar the ability to listen to them on your iPod or in the car. However, *The Essential Companion* is more than just a selection of edited highlights; writer Steve Tribe has cleverly sequenced the clips so that the adventures can be experienced from a different perspective to that of the TV viewer, with the first disc dedicated to the remarkable story of Amy Pond, and the second to the equally-remarkable saga of her husband-to-be, Rory Williams.

Technically it's all been smartly done; the essentials of all 13 episodes of the series, from *The Eleventh Hour* to *The Big Bang*, have been filleted down neatly to just two hours 40 minutes to focus on Amy and Rory's stories. Actor Alex Price – the narrator of this year's *Doctor Who Confidential* and who also played the sinister Francesco in *The Vampires of Venice* – has been brought in to provide linking narration and fill in any gaps for the missing visuals.

All the most memorable scenes from the last series are incuded, from the Doctor's first meeting with young Amelia to his unconvential entrance at her wedding. Here and there the listener might still struggle with imagining what's going on if they haven't seen the series on TV. In *The Beast Below*, for instance, we're not given any real clue as to the nature of the pictures that cause Amy to vote 'Forget'; and in *Victory of the Daleks*, it is never stated that the Doctor is whacking one of the creatures with an iron bar, even though we can hear the clanging of it on the soundtrack.

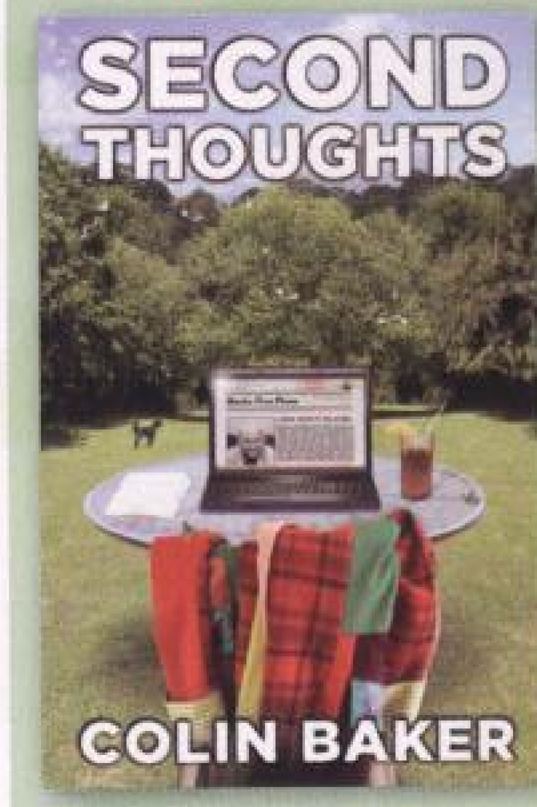
The linking material offers the opportunity to provide a bit more background to the protagonists:

DOCTOR WHO
BBC
THE ESSENTIAL COMPANION
PRESENTED BY ALEX PRICE

"The Doctor has fought the Daleks all his life," intones Price before sketching out a potted history of previous encounters, while the mysterious Dr River Song is introduced with a recap of 2008's *Silence in the Library*.

AudioGO (formerly BBC Audiobooks) has displayed a fair amount of inventiveness with its *Doctor Who* releases in the past, the At The BBC range so far clocking up six volumes of fascinating archive material. *The Essential Companion* is more reminiscent in style to the 2006 CD release *The Dalek Conquests* – brilliantly edited and compiled, and while by no means essential, it's a very enjoyable listen. **VANESSA BISHOP**

Second Thoughts



Paperback Hirst Books
by Colin Baker
RRP £9.99

THE SECOND VOLUME OF COLIN Baker's opinion column for High Wycombe newspaper, *Bucks Free Press* can be seen as the actor's difficult second album. It stands to reason that Volume One, *Look Who's Talking* – published only last December – cherry-picked the best of Baker's writing for his local newspaper. That isn't to say *Second Thoughts* isn't bang up-to-date – one chapter deals with this year's General Election and Baker's invitation to do a 'Dimbleby' and chair a 'Q and A' session with local Parliamentary candidates and voters – nor that it isn't entertaining in its many rallies against political correctness and bureaucracy.

Baker's time as the Sixth Doctor plays its part in a number of accounts. One of the most amusing comes from a December 2007 entry when, turning on Cromer's Christmas lights, Baker jokes that they're better than Blackpool's, a remark that gets him into trouble with Blackpool Council which suggests he has a word with David Tennant, who turned the lights on that year and declared them to be "Superb!" Even more bizarre is the story of a department store manager who, being a 'mad Doctor Who fan', asks Baker for an autograph first and then for corroborative ID in order to validate a store card.

In early 2004, Baker discovers the BBC Two show *Grumpy Old Men* where well-known faces moan about modern day life. He admits that this book is pretty much a solo version of the series – in *Your call is important to us*, he rails against poor customer services and in *Colin vs. Public Transport*, against bus lanes and shouty mobile phone users. Baker's insight on public transport's failings comes from being forced to use it. In June 2009 he was caught speeding – as you can imagine, he hates speed cameras too! **VANESSA BISHOP**

STOCKING FILLERS!

Need ideas for Christmas pressies? Then take a look at this little lot...

Battle to Save the Universe Board Game

Game Imagination
RRP £14.99

AFTER THE ROAST TURKEY, the recycling of wrapping paper, and the stress over batteries, another Christmas essential is the family board game. This effort, from Imagination, involves the collection of small cardboard discs with various enemies of the Doctor on them, plus a score next to them that comes into play whenever the game goes into 'battle mode'. Inevitably, 'battle mode' means the throw of dice to determine who gets their pick of the discs.

DOCTOR WHO
BATTLE TO SAVE THE UNIVERSE

There's no storyline to this, and in truth there's nothing that feels intrinsically *Doctor Who* about it. The characters on the discs could easily be from *Harry Potter* or *Ben 10*, while the gameplay, relying on the spin of a plastic arrow, is repetitive and disappointingly unimaginative. **JIM SANGSTER**

Desktop Patrol Dalek

Toy Wow Stuff
RRP £14.99

BACK IN THE 1960S, WHEN Dalekmania was at its height, one of the Dalek Annuals listed all of the things the metal menaces could do. Lift amazing weights, reach dizzying speeds and even read a page like this from the depths of space. I remembered this as I read the packaging for the Desktop Patrol Dalek, which claims that it will never fall off desktops or bump into things. Sadly, like its 60s counterparts, its boasts are empty. Within seconds, it was careering off in a clumsy tumble like Ann Widdicombe on *Strictly Come Dancing*. Seriously, you need to keep an eye on these things! Also, like the toys in the 1960s, the scale of the toy itself looks a little off, looking like the 2010 version of the Rolykins with their similarly tiny heads. However, in its defence, it's speedy and the voice is bassy and loud, though a bit repetitive. It's also kind of addictive watching it traverse the desk and dodge whatever's lying around. I used a few glasses, some DVD cases and a sleeping cat. **JIM SANGSTER**

Eleventh Doctor toy range

CHARACTER
RRP £8.99 (figures) up to £39.99 (playsets)

WOULD IT SURPRISE YOU TO discover that, by Christmas 2010, there will have been over 30 action figures released from the Eleventh Doctor's first season? Admittedly, the list is bulked up with variants, but I'd expected this rather 'monster-lite' season to pose more of a challenge to Character Options.

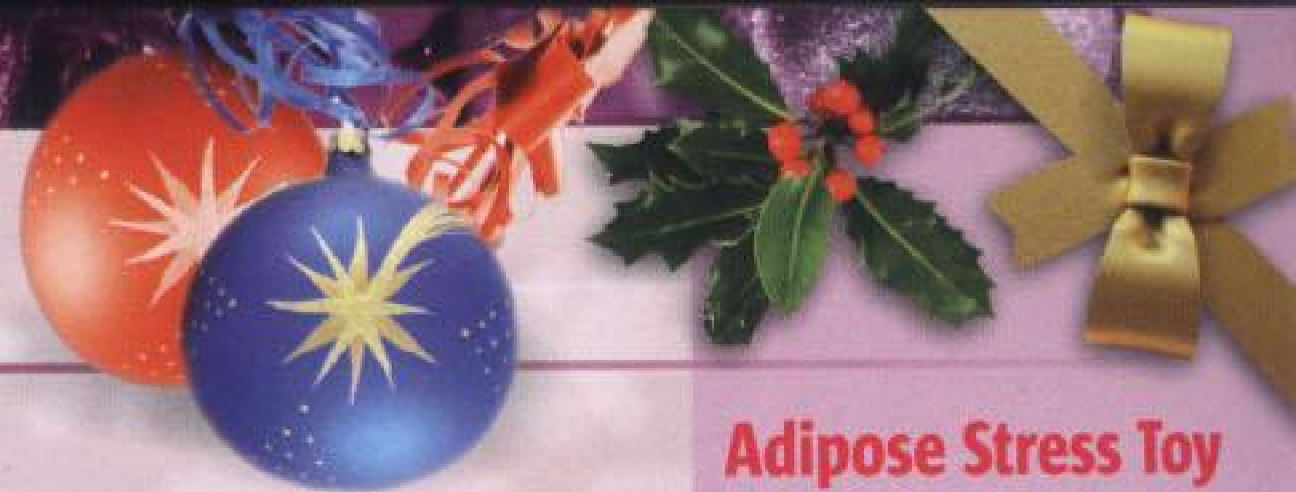
Released very early on in the season's run, the 'Crash Set' contained two Eleventh Doctor figures – the raggedy Doctor and his main bow-tie-and-tweed-jacket look. If you popped to Toys R Us, you might even have spotted our first variant – instead of the red tie and shirt, TRU also offered a blue-shirt-and-tie option.

Unlike previous years, the distribution waves for 2010 have seen a real mix of previously-released characters, variants and new releases, which has helped energise the whole process of collecting. In fact, very few of this season's figures have avoided the variant treatment, and some stories seem to have been granted more figures than one might expect. *The Beast Below* is represented by two Winders (Hawthorne and Pete) and two Smilers, though so far no Liz 10, sadly. Professor Bracewell from *Victory of the Daleks* has two figures, with differing hands and chest-pieces and there are two slightly different Ironside Daleks – three if you count the remote control version – as well as a tweaked bronze Dalek, billed as the 'Progenitor Guardian'. Then there are the Angels, which first appeared in 2007's *Blink*. With so many more variations seen on screen this year, it's not surprising this has been reflected in the toy range, with 'serene' and 'attacking' (*aka* 'scary-faced') regenerating Angels and a rather ingenious transparent version, representing the video-looped Angel that gave us such a chill in *The Time of Angels*. Released in November were the oddest variants of all – stone versions of the Cyberman, Dalek and Roman Autons seen in *The Big Bang*, which were released alongside figures of the two 'Earth Reptile' women from *Cold Blood* (can we still call them 'Silurians'?). We even got a Prisoner Zero, looking for all the world like one of those rubbery 'Finger Frights' that I had as a kid.

What's been particularly interesting this year is how Character Options has dealt with the new Dalek Paradigm. Judging by **DWM**'s letters page, there's been a strong reaction to the redesign of the Doctor's favourite enemies, which might have inspired such a spread-out release strategy. If you wanted to collect all four new Daleks released so far, you would have had to do a little hunting. The orange Scientist has, so far, only been available as a limited-run pack with a jacket-less Eleventh Doctor (thanks to the San Diego Comic Convention, who secured this as an exclusive that later had limited release in Forbidden Planet). The yellow Eternal appeared in a UK shop exclusive box set alongside other figures. The blue Strategist and red Drone have, thankfully, both been granted solo pack releases, as well as infra-red remote control versions. The white Supreme and the yellow Eternal are both due to have separate releases before the end of the year. Perhaps the most surprising thing of all is, they really do make attractive figures.

The redesign of the TARDIS, inside and out, has also been reflected in the toy range this year with a flight control TARDIS and a control room playset. The flight control is a simpler version compared to the previous Tenth Doctor model, missing the light-up windows. Likewise, the control room lacks the electronic components of its predecessor. You'll just have to make the sound effects yourself. Nothing wrong with that – it's how Nicholas Briggs got started! But what it loses in special extras, it more than makes up for with scale; like its TV counterpart, the new console playset is *very* tall. There must be more than a few people who, like myself, had to pack away the previous TARDIS console just to make room for the new one.

One important – and for some, terrifying – thing to remember is that the Eleventh Doctor's first series was, for some viewers, their first *Doctor Who* series. There are viewers who were too young, or not even born, when Christopher Eccleston first appeared. We might lament changes in the range from year to year, but I doubt many new fans will feel too short-changed this Christmas morning. Let's just hope we see a Rory figure in shops before the start of the 2011 series. **JIM SANGSTER**



Previous Doctors toy range

CHARACTER
RRP £8.99 upwards

IT'S A SHAME THAT, TWO YEARS down the line, we're still feeling the effect of the closure of Woolworths stores across the UK – just another victim of the economic downturn. Without Woolies around, the pressure on other toy retailers appears to have made them more cautious than before. As last year, the result of this has been that most of the toys this year representing pre-2005 characters have been released as exclusives through Forbidden Planet.

It's thanks to this arrangement that we've seen the Fourth Doctor in his Season 18 burgundy outfit, alongside K9 (or rather, the K9 first introduced in *School Reunion*, if you're picky), a beautiful Cyberman and Cyberleader from 1988's *Silver Nemesis* and a black Cyber-scout, with a Sixth Doctor, from *Attack of the Cybermen*. Courtesy of the San Diego Comic Con again, we got a very specific 'Fifth Doctor with Hat' and 'The Master from *Planet of Fire*' (or, as it's just Anthony Ainley in a suit, 'Kamelion'). The *Remembrance of the Daleks* set, released in October, saw a slightly tweaked Imperial Dalek (with more accurate eye stalk), renegade supreme and a renegade drone accompany possibly the most-requested Dalek variant – the Special Weapons Dalek, with revolving gun turret and poseable gun arm. In November, we finally got our mits on the *Revenge of the Cybermen* design of the Silver Giants – or rather three of them: two troopers and a Cyberleader, with a snake-like Cybermat poised to attack.

Of the exclusive releases to date the *Claws of Axos* pack is particularly noteworthy. The rather over-scaled blobby Axon is fun enough and surprisingly heavy. (One can't help but wonder if Character Options might follow the BBC's lead and recycle their Axon mould to produce a figure of the humanoid-Krynoid from *The Seeds of Doom*). But it's the recreation of Roger Delgado's Master that makes this set so special. A stunning likeness, with his fiery insolence glaring through.

By the end of 2010 we had three different versions of the TARDIS police box. You might find yourself debating whether to go for a flat-roof version from the early Fourth Doctor era, or the bright blue model that Sylvester McCoy had, or even go right back to the start with an *Unearthly Child* version, complete with William Hartnell figure in his cape and Astrakhan hat. Or you might just throw caution to the wind and buy all three.

Aside from the exclusives, toy collectors who don't live near to a Forbidden Planet still had a few nice surprises in the toy aisles of their local department stores. As with the previous year, January welcomed a small wave of figures from the earlier years of the series with an Ice Warrior, the Master from *The Deadly Assassin*, the Morbius Creature (not 'monster' any more?) and the intricately-detailed Cyberman as seen in *Earthshock*, possibly Character's most impressive recreation from twentieth-century *Doctor Who* to date. This wave also included a Mummy from *Pyramids of Mars* and a Voc from *The Robots of Death*, variants of which had previously been available in last year's Fourth Doctor playset. The Voc sports a lovely feature – a small window on the top of its head which, when illuminated, makes the robot's eyes glow a murderous red.

All this paled into insignificance when, in late summer, Character released all eleven Doctors together. Now, as all bar one of the Doctors have been released in some form already, you might be forgiven for feeling a little resentful if all you really wanted was the Eighth Doctor figure to complete your set. Fortunately, most of the previously-released Doctors presented here differ in some way to the versions originally released. For the first two Doctors, it's a simple matter of a repaint; a waistcoat here, a handkerchief there. For the Third Doctor, we get a very specific costume: the green jacket, brown cape and boots as seen in *Carnival of Monsters*. The Sixth Doctor here sports the silver-and-purple waistcoat and yellow tie that he wore in the Vervoids segment of *The Trial of a Time Lord*, while the recently-departed Tenth Doctor boasts a new head sculpt (though sadly still lacking the additional articulation of all the other Doctors). The Fourth Doctor is an almost entirely new sculpt, representing the long pale grey coat and green velvet hat he wore in *The Seeds of Doom* and with a brand new head that captures Tom Baker's lunatic alien nature brilliantly. Most controversially of all though – the Fifth Doctor finally has his celery. About time too. If you still haven't succumbed to the action figures, this really is the one to go for, especially as the TARDIS-design packaging makes it all feel just that little bit extra-special. With the last series coincidentally featuring more 'flashback' references to past Doctors than ever before, this set really couldn't have come at a better time. **JIM SANGSTER**

> **'If you still haven't succumbed** to the action figures, then **the Eleven Doctors set is the one to go for**...'

Adipose Stress Toy

Toy Wow Stuff
RRP £10.99

I DO LOVE THE ADIPOSE, definitely one of Russell T Davies' most fun creations. But it's such an odd thing to turn into a toy – a lump of fat that fell out of a larger lady's bum. Now, a plush toy of an alien that fell out of a larger lady's bum is one thing. But a stress toy that... well, y'know? The thing is, this actually feels like the fat. Squishy, lumpen, grey, and rubbery. Prod it and it slowly slurrups (yes – 'slurrups') back into place, squeeze it and it just grins back at you with that single, goofy tooth and reshapes itself. It's possibly the grossest cute thing ever. Thank goodness it doesn't come with a sound effects chip. Kids will love this, though, I'm certain. **JIM SANGSTER**

'Timelord' Spinning TARDIS

Toy Wow Stuff
RRP £22.99

THERE ARE TIMES nowadays when you can really tell just how successful *Doctor Who* is just by looking at the amount of stuff desperate to bear its logo. While a lot of merchandising could just as easily bear the name *Star Wars* or Marvel Comics on the packaging, this is one item I can't imagine suiting anything as well as it does that beautiful blue police box. It's a bit of a baffling product though – a TARDIS suspended, occasionally, between magnets, which allows you to spin it in mid-air. The trick is to tap it gently to get the speed going, but not too hard or it gets knocked out of the magnetic field. In all honesty, this left me completely cold, but my flatmate was still playing with it hours later. It's an attractive design though, and it'll look great on an office desk. It's just unlikely to affect productivity much. **JIM SANGSTER**

Doctor Who Annual 2011

DOCTOR WHO
THE OFFICIAL ANNUAL 2011

Book BBC Children's Books
RRP £8.99

BEING UNACCEPTABLY OLD, I remember a time when the Annual felt like a must-have purchase. Whether its text or picture stories were any good or not was neither here nor there. In a late 70s Britain where *Doctor Who* merchandise basically meant Target books, it seemed to hold some special allure, and owning it meant you weren't just a viewer, you were a fan. These days things couldn't be more different. Aimed squarely at the very youngest section of the programme's audience, the *Annual* now feels like little more than a shallow exercise in Christmas marketing. In light of the much more worthy and collectable *Brilliant Book of Doctor Who 2011*, it's one I can't see stirring much interest even in that area.

This Annual boasts more pages – by which it means more than last year, but not more than the year before that. Disappointingly, however, these pages have been handed over to puzzles and games. *Doctor Who* Annuals have always suffered from this kind of bumf, of course, but here it's pretty much half the content. Genuine *Doctor Who* material comes down to a few lightweight features on subjects from the 2010 series, such as the Pandorica and the new Dalek Paradigm. Better is Justin Richards' text story *Blind Fury*, which is written and presented in the style of an old Gallifreyan fairytale, and a Weeping Angel piece that purports to be the terrified jottings of an Insanitorium patient.

The rest is made up of a spooky museum story, two comic strips and eight pages of *Sarah Jane Adventures* material. If anyone is so inclined, there's also some *Blue Peter*-like instructions on how to make one of Amy's Raggedy Doctor dolls, but as this is at the back, I suspect most young readers would have got thoroughly bored of this vacuous offering long before that. **VANESSA BISHOP**

Remote Control Dalek Drone

CHARACTER
RRP £49.99

ANOTHER DALEK REDESIGN, another remote control Dalek. A solid recreation of the red Dalek drone, this model shouts ten phrases that are vaguely Dalekish, though with such little screentime so far, it's difficult to remember any of the new paradigm saying anything particularly distinctive. The lack of dialogue for the drone this series means it's also difficult to know if this is how it's supposed to sound. This time, they've gone for a particularly bassy voice, but one which sounds rather slow and less punchy than before. The result is that much of the voice samples are difficult to understand. "Sky will use nothing!" I think it says at one point, while another sample sounds so rude it would need to be approved by the BBC One controller if it ever appeared in a script. For those of you who have been collectors for a while, there's little new here to make this stand out from previous remotes apart from that extra inch in size. But as with the 5" toys, there'll be a fair few lucky children for whom this might well be their first Dalek, and they'll rejoice in sending it wobbling over to Gran during the Queen's speech on Christmas Day. **JIM SANGSTER**

Sonic Screwdrivers

CHARACTER/UNDERGROUND TOYS
RRP £14.99/£19.99

WHEN 1980S PRODUCER John Nathan-Turner decided to ditch the sonic screwdriver, he rationalised it by saying that it gave writers too many easy options. The funny thing was, it rarely did anything other than open the odd locked door – certainly nothing as elaborate as the many things that it's been used for since 2005.

If you've been collecting sonic screwdrivers since that first vaguely fleshy-coloured one they released right at the start, you'll probably have a fair stack of them. Do you really need any more? Well, this year, we've been treated to two sonics from Doctors separated by nearly 40 years. Matt Smith's prop, with its snapping extendable claws and brilliant green light, is a major departure from its predecessors. It's by far the biggest sonic created so far – longer and chunkier – and boasts two sound effects (although the first release also had two additional sound effects, activated through a series of button presses, which is sadly missing from the subsequent rereleases).

The older sonic, released under exclusive licence through Forbidden Planet in the UK and Underground Toys in the USA, is, perhaps more obviously a toy, with bright yellow stripes and a vivid red emitter on top. Like the 2010 version, it has two sound effects, triggered by pulling down the barrel, as demonstrated by the Third Doctor in *Carnival of Monsters*. The Pertwee sonic might seem a strange choice to release when we might consider the less colourful model used by the Fourth Doctor to be more familiar. Perhaps this exclusive will pave the way for a more mass-market Fourth Doctor release in the future? **JIM SANGSTER**

Sonic Screwdriver Projector

CHARACTER
RRP £9.99

IT'S ANOTHER CHANCE TO compare modern day merchandising with 1960s predecessors. Here, we might recall the Chad Valley Give-a-Show projector that gave children 16 original stories, by shining over 100 slides against their bedroom walls. Allowing kids to discover the value of story telling and sparking their imaginations is a wonderful thing – which makes this twenty-first-century version such a crushing bore.

On the plus side, being a chunkier version of the Eleventh Doctor's sonic, it's compact enough to sit in a school bag or pocket. But once they've struggled to get the batteries in, I can't imagine any child being entertained for longer than it takes to view each of the 15 images, seemingly selected without care or thought from a marketing press pack. There's no narrative, no thrill in the composition and if the holder moves more than arms length away from the projection surface, little more than a blur. This is well below Character's usually excellent standard. Disappointing. **JIM SANGSTER**

Top Trumps

WINNING MOVES
RRP £4.99

THANKS TO REGULAR UPDATES and refreshes, this game has been a Christmas mainstay since 1977. Covering sport, movies – even *The X Factor* – there seem to be few subjects that can't be boiled down to a duel of selective one-upmanship. I always love seeing a new *Doctor Who* pack on the shelves and never tire of seeing which characters make it into each new wave.

This time, it's an odd mix: the packaging screams 'Matt Smith', yet two thirds of the cards come from the tail end of David Tennant's reign. Still, it's fun to discover that Sky Silvestry can't beat the Dalek Supreme in any category, or to see how Amy Pond could possibly defeat Davros (clue: he's sitting down). **JIM SANGSTER**

TOP TRUMPS
SPECIALS
DOCTOR WHO
BBC

Vote for your favourite merchandise, and give us your views on The Sarah Jane Adventures in...

The DWM Survey 2010

It's time to let your voice be heard! We want to know what books, CDs, DVDs – not to mention articles in **DWM** – you've been enjoying in 2010, to make sure we bring you the very best coverage of all things *Doctor Who*! And we also thought, while we're about it, we'd canvas opinion on the thrill-a-minute spin-off *The Sarah Jane Adventures*, which we've cruelly overlooked in past surveys. Shame! But a shame no longer!

As usual, just fill in the various categories as instructed. Feel free to attach any additional comments on a separate piece of paper, and we'll print the best comments with the results next year. Photocopies of the form are acceptable, as are scans of the completed form sent in by email – just attach the scan to an email and send to *dwm@panini.co.uk* with '**DWM** Survey 2010' in the subject line. Alternatively, just pop your completed form in the post to the usual **DWM** address, listed below.

A random FIVE voters will receive a year's free subscription to **DWM**. Wahey! But make sure you also fill in our extra questions – all about YOU and YOUR interests – as we've been asked to do a bit of market research about our readers. So please help us out, and get filling this in!

DOCTOR WHO
Back in Time for Christmas!

The Sarah Jane Adventures

Mark out of 10 each of the 24 stories so far from CBBC's *The Sarah Jane Adventures*, with 1 meaning 'Awful!' and 10 meaning 'Perfect!' Leave blank any stories that you haven't seen, or don't want to express your opinion on.

1 **INVASION OF THE BANE** ☐
2 **REVENGE OF THE SLITHEEN** ☐
3 **EYE OF THE GORGON** ☐
4 **WARRIORS OF KUDLAK** ☐
5 **WHATEVER HAPPENED TO SARAH JANE?** ☐
6 **THE LOST BOY** ☐
7 **THE LAST SONTARAN** ☐
8 **THE DAY OF THE CLOWN** ☐
9 **SECRETS OF THE STARS** ☐
10 **THE MARK OF THE BERSERKER** ☐
11 **THE TEMPTATION OF SARAH JANE SMITH** ☐
12 **ENEMY OF THE BANE** ☐
13 **PRISONER OF THE JUDOON** ☐
14 **THE MAD WOMAN IN THE ATTIC** ☐
15 **THE WEDDING OF SARAH JANE SMITH** ☐
16 **THE ETERNITY TRAP** ☐
17 **MONA LISA'S REVENGE** ☐
18 **THE GIFT** ☐
19 **THE NIGHTMARE MAN** ☐
20 **THE VAULT OF SECRETS** ☐
21 **DEATH OF THE DOCTOR** ☐
22 **THE EMPTY PLANET** ☐
23 **LOST IN TIME** ☐
24 **GOODBYE, SARAH JANE SMITH** ☐

Doctor Who Books – Fiction

From this list of *Doctor Who* books, published in 2010, give a mark out of 10 (1 meaning 'Rubbish!', 10 meaning 'Brilliant!') Leave blank any you haven't read.

1 **CODE OF THE KRILLITANES** (Quick Reads) ☐
2 **APOLLO 23** ☐
3 **NIGHT OF THE HUMANS** ☐
4 **THE FORGOTTEN ARMY** ☐
5 **CLAWS OF THE MACRA** (Decide Your Destiny) ☐
6 **THE COLDEST WAR** (Decide Your Destiny) ☐
7 **NUCLEAR TIME** ☐
8 **THE KING'S DRAGON** ☐
9 **THE GLAMOUR CHASE** ☐
10 **THE ONLY GOOD DALEK** (Graphic novel) ☐
11 **JUDOON MONSOON** (Decide Your Destiny) ☐
12 **EMPIRE OF THE WOLF** (Decide Your Destiny) ☐
13 **THE COMING OF THE TERRAPHILES** ☐

Doctor Who Books – Non Fiction

From the following list of *Doctor Who* books, published in 2010, tell us your top three favourites: *The Writer's Tale: The Final Chapter*, *Adventures in Time and Space – The Roleplaying Game*, *Daddy's Girl* [Deborah Watling autobiography], *Chicks Dig Time Lords*, *The Diary of a Dr Who Addict*, *Blue Box Boy* [Matthew Waterhouse autobiography], *The TARDIS Handbook*, *The Visual Dictionary*, *The Brilliant Book 2011*, *End of Ten*. There were many others, of course, so feel free to add your own choices!

DOCTOR WHO
THE BRILLIANT BOOK 2011

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2 ....

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Doctor Who Audio Dramas (Big Finish)

From this list of *Doctor Who* audio dramas, released by Big Finish in 2010, give each a mark out of 10, leaving blank any that you haven't listened to.

1 **A THOUSAND TINY WINGS** ☐
2 **SURVIVAL OF THE FITTEST** ☐
3 **THE ARCHITECTS OF HISTORY** ☐
4 **CITY OF SPIRES** ☐
5 **THE WRECK OF THE TITAN** ☐
6 **LEGEND OF THE CYBERMEN** ☐
7 **COBWEBS** ☐
8 **THE WHISPERING FOREST** ☐
9 **THE CRADLE OF THE SNAKE** ☐
10 **PROJECT: DESTINY** ☐
11 **A DEATH IN THE FAMILY** ☐
12 **LURKERS AT SUNLIGHT'S EDGE** ☐
13 **THE DEMONS OF RED LODGE** ☐
14 **SITUATION VACANT** ☐
15 **NEVERMORE** ☐
16 **THE BOOK OF KELLS** ☐
17 **DEIMOS** ☐
18 **THE RESURRECTION OF MARS** ☐
19 **RELATIVE DIMENSIONS** ☐
20 **BERNICE & THE CRIMINAL CODE** ☐
21 **THE SUFFERING** ☐
22 **THE EMPEROR OF ETERNITY** ☐
23 **SHADOW OF THE PAST** ☐
24 **THE TIME VAMPIRE** ☐
25 **NIGHT'S BLACK AGENTS** ☐
26 **SOLITAIRE** ☐
27 **THE GUARDIAN OF THE SOLAR SYSTEM** ☐
28 **ECHOES OF GREY** ☐
29 **FIND AND REPLACE** ☐
30 **THE INVASION OF E-SPACE** ☐
31 **A TOWN CALLED FORTUNE** ☐
32 **QUINNIS** ☐
33 **SHORT TRIPS – VOLUME 1** ☐
34 **LEVIATHAN** ☐
35 **THE HOLLOWS OF TIME** ☐
36 **PARADISE 5** ☐
37 **POINT OF ENTRY** ☐
38 **THE SONG OF MEGAPTRA** ☐
39 **THE MACROS** ☐
40 **THE FIRST DOCTOR BOX SET** ☐
41 **THE SECOND DOCTOR BOX SET** ☐
42 **JAGO & LITEFOOT: SERIES ONE** ☐
43 **JAGO & LITEFOOT: SERIES TWO** ☐
44 **THE FOUR DOCTORS** ☐
45 **BERNICE: RESURRECTING THE PAST** ☐
46 **BERNICE: ESCAPING THE FUTURE** ☐
47 **BERNICE: YEAR ZERO** ☐
48 **BERNICE: DEAD MAN'S SWITCH** ☐

Doctor Who Audio releases (AudioGO)

From this list of audios, released by BBC Audio in 2010, give each a mark out of 10, leaving blank any that you haven't listened to.

1 **THE ICE WARRIORS** ☐
2 **THE LAST VOYAGE** ☐
3 **LOGOPOLIS** ☐
4 **AT THE BBC: A LEGEND REBORN** ☐
5 **CASTROVALVA** ☐
6 **DEAD AIR** ☐
7 **THE THREE DOCTORS** ☐
8 **TORCHWOOD: THE RADIO ADVENTURES** ☐
9 **DALEKS: MISSION TO THE UNKNOWN** ☐
10 **DALEKS: THE MUTATION OF TIME** ☐
11 **TERROR OF THE AUTONS** ☐
12 **THE LOST TV EPISODES 1964-65** ☐
13 **THE RING OF STEEL** ☐
14 **THE AWAKENING** ☐
15 **THE RUNAWAY TRAIN** ☐
16 **DEADLY DOWNLOAD** ☐
17 **WRAITH WORLD** ☐
18 **THE COMING OF THE TERRAPHILES** ☐
19 **THE ESSENTIAL COMPANION** ☐
20 **DEMON QUEST: THE RELICS OF TIME** ☐
21 **DEMON QUEST: THE DEMON OF PARIS** ☐
22 **DEMON QUEST: A SHARD OF ICE** ☐
23 **DEMON QUEST: STARFALL** ☐
24 **DEMON QUEST: SEPULCHRE** ☐

The DWM Survey 2010

Doctor Who DVD releases

A) FAVOURITE RELEASE OF 2010

From the following list of Doctor Who DVDs, released in 2010, give your top three favourites:

Peladon Tales (ie *The Curse of Peladon*/*The Monster of Peladon*), *Dreamland* (animated), *The Masque of Mandragora*, *The Space Museum*/*The Chase*, *Myths and Legends* (ie *The Time Monster*/*Underworld*/*The Horns of Nimon*), *The Creature from the Pit*, *Kamelion Tales* (ie *The King's Demons*/*Planet of Fire*), *The Dominators*, *Revenge of the Cybermen*/*Silver Nemesis*, *Time and the Rani*, *Revisitations 1* (ie *The Talons of Weng-Chiang*/*The Caves of Androzani*/*The Movie*), *The Seeds of Doom*, *The Complete Specials* (ie *The Next Doctor*/*Planet of the Dead*/*The Waters of Mars*/*The End of Time*), *The Complete Fifth Series* (ie *The Eleventh Hour*/*The Beast Below*/*Victory of the Daleks*/*The Time of Angels*/*Flesh and Stone*/*The Vampires of Venice*/*Amy's Choice*/*The Hungry Earth*/*Cold Blood*/*Vincent and the Doctor*/*The Lodger*/*The Pandorica Opens*/*The Big Bang*), *The Sarah Jane Adventures – The Complete Third Series*.

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B) FAVOURITE SPECIAL FEATURE

Choose your three favourite bonus features from any of the DVDs listed above:

1 ....

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3 ....

Favourite DWM Regular Issue

What were your favourite three issues of **DWM** from 2010? Choose from Issues 417-429.

1 .... 2 .... 3 ....

Favourite DWM Special Edition

What were your favourite three Special Editions of **DWM** from 2010? Choose from Special Editions 24 (*In Their Own Words – Volume 6*), 25 (*The Doctor Who Companion: The Specials*), 26 (*The Eleventh Doctor – Volume One*), and 27 (*The Eleventh Doctor – Volume Two*).

1 .... 2 .... 3 ....

Favourite DWM Cover

What were your favourite three **DWM** covers from 2010? Choose from Issues 417-429 and Special Editions 24-27.

1 .... 2 .... 3 ....

Favourite DWM Comic Strips

Give a mark out of 10 to each of the following **DWM** comic strips published during 2010, with 10 meaning 'Brilliant' and 1 mea- oh, you get the idea.

1 **THE CRIMSON HAND** (416-420) ☐
2 **SUPERNATURE!** (421-423) ☐
3 **PLANET BOLLYWOOD!** (424) ☐
4 **THE GOLDEN ONES** (425-428) ☐
5 **THE PROFESSOR, THE QUEEN AND THE BOOKSHOP** (429) ☐

Favourite DWM Interview

From the following list of **DWM** interviews published in 2010, please list your three favourites:

Matt Smith & **Karen Gillan** (417), **Steven Moffat** (417-418), **David Tennant** (417), **John Barrowman** & **Russell Tovey** (417), **Timothy Dalton** (417), **Louise Page** (418), **Peter Purves** (418), **Piers Wenger** & **Beth Willis** (419), **Donald Tosh** (419), **Beep the Meep** (419), **Matt Smith** (420), **Karen Gillan** (420), **Ian McNeice** (420), **Alex Kingston** (421), **Terrence Hardiman** (421), **Toby Jones** (422), **Deborah Watling** (422), **Gareth Roberts** (423), **Matt Smith** & **James Corden** (423), **Barnaby Edwards** (423), **Arthur Darvill** (424), **Toby Haynes** (424, 426), **Matthew Waterhouse** (424), **Matt Smith** (424), **Sylvester McCoy** (425), **Sophie Aldred** (425), **Philip Olivier** (425), **Nicholas Briggs** (426), **Richard Franklin** (426), **Tom Baker** and **June Hudson** (427), **Finn Jones** (427), **Phil Collinson** (428), **Gareth Roberts** (428), **Louise Jameson** (428), **June Brown** (428), **Frazer Hines** (428), **Rudolph Walker** (428), **Ian Reddington** (428), **Nina Wadia** (428), **Cheryl Fergison** (428), **Helen Worth** (428), **Tom Baker** (429), **Katy Manning** (429), **Carole Ann Ford** (429)

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Favourite DWM Special Feature

From the following list of **DWM** special features published in 2010, please list your three favourites:

Out of Time (*The End of Time*, 417), **Zen and the Art of TARDIS Maintenance** (Barry Letts tribute, 417), **Down Under Dog** (K9, 419), **The Making of Amelia Pond** (*The Eleventh Hour*, 421), **Restoration of the Daleks** (*Victory of the Daleks*, 421), **We are Not Monsters!** (*The Hungry Earth*, 422), **The Underwater Venice** (*The Vampires of Venice*, 422), **Tour de Force** (Doctor Who on Tour, 422), **Outside the Box!** (*The Pandorica Opens*, 423), **Wibbly-Wobbly Timey-Wimey!** (425), **Modern Classics** (The Doctor Who Prom, 425), **Tiles of the Unexpected** (*Demon Quest*, 425), **Sarah Jane goes Forth!** (*The Sarah Jane Adventures*, 426), **Funeral for a Friend** (*The Sarah Jane Adventures*, 427), **It's Show Time!** (Doctor Who Live, 427), **The Greatest Soap in the Galaxy** (428), **Star Memories** (429),**The DWM Review of 2010** (429)

1 ....

2 ....

3 ....

Favourite DWM Regular Features

Please give the regular sections of **DWM** a score out of 10 (10 meaning 'love it!' and 1 meaning 'hate it!')

1 **PRODUCTION NOTES** ☐
2 **GALLIFREY GUARDIAN** ☐
3 **EPISODE PREVIEWS** ☐
4 **PUBLIC IMAGE** ☐
5 **BEYOND THE TARDIS** ☐
6 **COMING SOON...** ☐
7 **GALAXY FORUM** ☐
8 **THE COMIC STRIP** ☐
9 **YOU ARE NOT ALONE** ☐
10 **THE FACT OF FICTION** ☐
11 **THE WATCHER'S GUIDE** ☐
12 **THE DWM REVIEW** ☐
13 **WHO ON EARTH IS...** ☐

About You (PLEASE answer this section!)

1 What industry are you employed in?
(eg Retail, Advertising, Student)

....

2 What bracket does your annual salary fall into? (please tick)

☐ £20K or less ☐ £20K to £30K,
☐ £40K to £50K ☐ over £50K

3 What are your favourite places to shop?

....

4 What other interests do you have
(apart from Doctor Who)?

....

5 Which other magazines do you read regularly? (please tick)

☐ *SFX*
☐ *DVD and Blu-ray Review*
☐ *Doctor Who Adventures*
☐ *Doctor Who DVD Files*
☐ *2000AD/Judge Dredd Megazine*
☐ *SciFiNow*
☐ *.net*
☐ *Games Master*
☐ *Top Gear*
☐ *Empire*

Others (please state) ....

6 How many movies/TV shows do you buy each month? (please tick)

☐ 1-5 ☐ 6-10 ☐ 11+ ☐ None

7 Do you buy movies/TV shows... (please tick)

☐ On DVD/Blu-ray? ☐ As downloads?

8 If you buy DVDs/Blu-rays, do you buy from... (please tick)

☐ High street shops ☐ Supermarkets ☐ Online retailers

9 Do you buy music... (please tick)

☐ On DVD/Blu-ray? ☐ As downloads?

10 If so, how many music albums do you buy each month? (please tick)

☐ 1-5 ☐ 6-10 ☐ 11+ ☐ None

11 If you buy CDs, do you buy them from... (please tick)

☐ High street shops ☐ Supermarkets ☐ Online retailers

12 Approximately how many hours of television do you watch each week? (please tick)

☐ 1-5 ☐ 6-10 ☐ 11-15 ☐ 16-20 ☐ 21-25 ☐ 26+

13 How many times do you go to the cinema each month? (please tick)

☐ 1-3 times ☐ 4-6 times ☐ 7-9 times
☐ 10+ times ☐ Never

14 If you play computer games, what system do you play them on? (please tick)

☐ PC ☐ Mac ☐ Xbox 360 ☐ DS
☐ Playstation 3 ☐ PSP ☐ Wii ☐ Online

15 How many games do you buy each month? (please tick)

☐ 1 ☐ 2-5 ☐ 6+ ☐ None

16 Approximately how many hours do you spend playing games each week? (please tick)

☐ 1-5 ☐ 6-10 ☐ 11-15 ☐ 16-20 ☐ 21-25 ☐ 26+

Your Details

Name: ....

Address: ....

.... **Age:** .... I've been a **DWM** reader since (state year): ....

Send your completed forms to: **DWM** Survey 2010, **Doctor Who Magazine**, Brockbourne House,
77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. The closing date for all forms is **10 March 2011**.

Exclusive: 'Something From Season 20 In Every Story Of Next Series'

see **Rice Krispies On Standby** p96

Exciting Revamp For Next Season's Opening Titles

see **Flippin' 'Eck, River!** p4C

Tetrapyriaban Health: Lord Sugar Launches AMSALP

see **Ur-Ak Fired!** p114

space-timetelegraph

Compiled by **Sorvad**

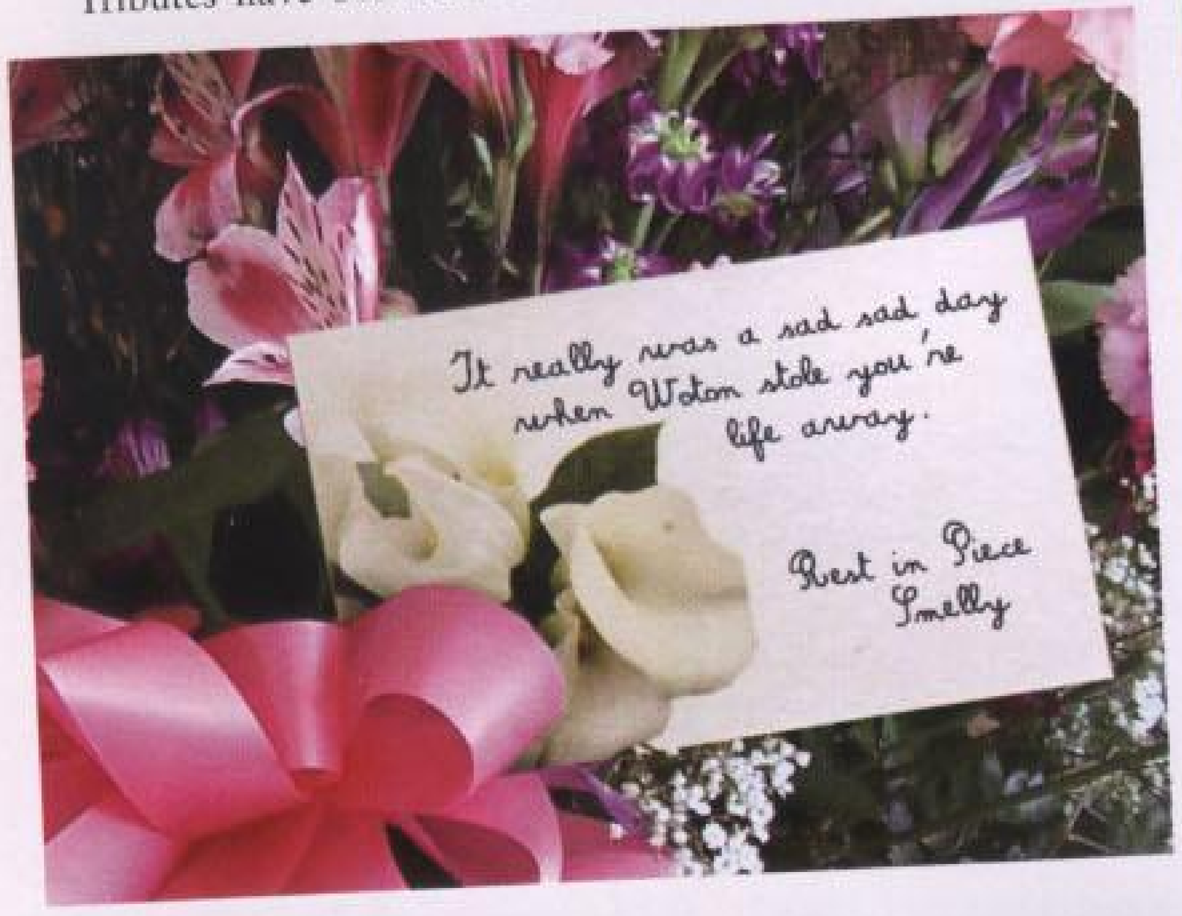
Christmas Special 2010 – Incomprehensible To Anyone Under 35

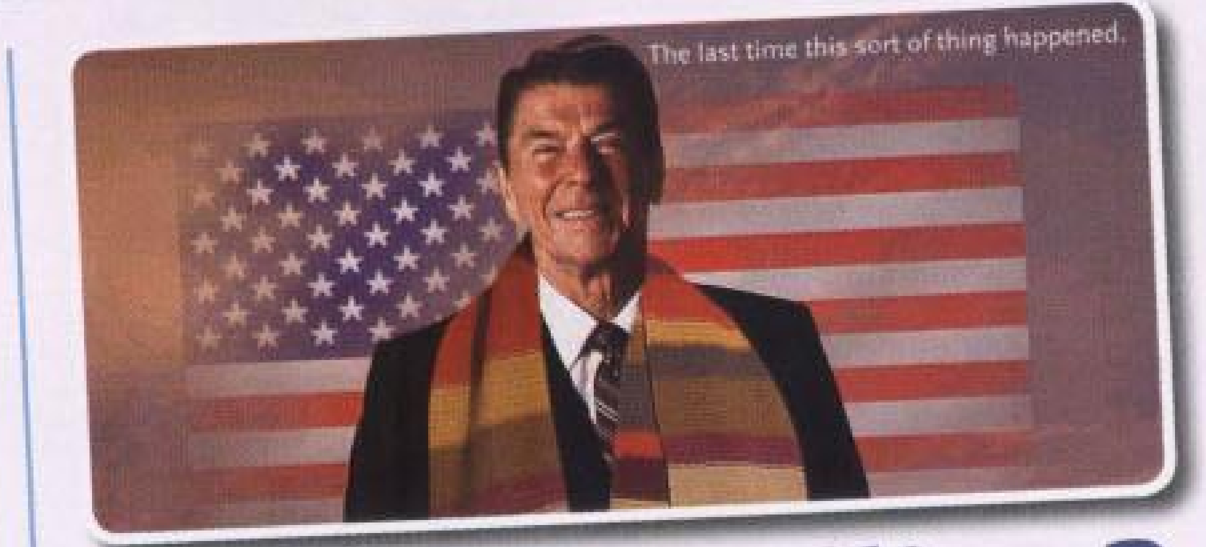
Shrine Fever!

The Death Of Hope?

FOLLOWING THE NOT-at-all peculiar or disturbing shrine to *Torchwood*'s late-lamented fictional character Ianto Jones at Cardiff's popular Cardiff Bay, where fans have left touching messages for the heroic made-up coffee boy and sex toy, including a floral stopwatch, the BBC have appealed for calm as further shrines to other characters from the 'Whoniverse' have started to spring up around the nation.

Tributes have been left on the banks of the Thames to 'Metal Detector Man' from off of *Resurrection of the Daleks*, on some railings near Marylebone Station for Geoffrey Palmer MP out of *The Silurians*, and most prominently in Covent Garden commemorating that dirty old tramp who calls a taxi for Dr Who in *The War Machines*. Prime Minister Professor David Cameron told *Space-Time Telegraph*, "He truly was Our Tramp Of Hearts. Now stop it."


It really was a sad sad day when Woton stole you're life away.
Rest in Piece Smelly


The last time this sort of thing happened.

Yanks A Million?

THE EVER-INCREASING popularity of beloved harmless children's teatime favourite *Dr Who* across the pond in America has led to fears of a repeat of the hugely embarrassing 'activities' of some US afficionados in the 1980s, when said show was last on over there properly. British fans have been shaken down to their Ambrose Northover commemorative coasters at the rumour that showrunner Steven Moffat has already bought a Hawaiian shirt to put on for going to massive conventions every weekend instead of actually doing his job. And if this is true, and doubtless it possibly could be, fans fear such 80s-USA horrors as:

- Convention cabarets featuring John Simm with a big cardboard songsheet leading the crowd in a rendition of 'A Fiend Such As I'
- A reprinting of classic and totally accurate location guide 'Travels Without The TARDIS', updated to cover the new series, eg: *"To reach Cardiff, take a cab from Carlisle BR station to Newport Pagnell, then ask"*
- Commissioning of dubious 'scripts' from US writers, such as *'Neath The Sassafrass* by Leslie Ann Leslie
- Non-ironic use of the word "Whovian"
- PBS pledge drives with 'larger than life' Amy Ponds manning the phones
- Bumper stickers including I BRAKE FOR THE GRAFAYIS and MY OTHER CAR'S A STAR WHALE
- T-shirts including I SURVIVED THE TIME WAR!!! and I DOUBLE-HEART SOCCERBALL (available in size XXXXL only)

American fan Ron L. Hubbard of the Princeton Prydonians told *Space-Time Telegraph*, "Fear not, fellow Whovians! Just please pledge $30 for local TV Station NSKFW71 and you'll get to see Part Four of *The Mutants* and receive a hideous mug with no handle and fan art of Rory's face on it. See y'all at Tallahassee TARDIS next Fall! Geronimo!"

Celeb Tweets!

This issue: Tegan

- Rabbits! #rabbits
- Round and round like a hamster in a cage! #confused
- It's that writched squueer agin! #writchedsqueeragin
- Bubble memory?! #don'tunderstand
- You're what I skitched! #confused
- This is madness! #confused
- Get me back to Heathrow Airport or I'll blow it sky high!
- Hold on! That was a joke!
- I've been arrested! #rabbits

Next issue: Mentalis

Leak Peek!

TERROR SWEPT THE Whovian community today as Mr Julian Le Strange of shady organization VickiLeaks made public 250,000 leaked documents to do with the making of the popular cheeky eccentric's programme *Dr Who* from 1963 right up to the present day. The SHOCK REVELATIONS include –

SHOCK 1! William Hartnell could be "a bit difficult to get along with"!

SHOCK 2! Russell T Davies "might be 'one of them'"!

SHOCK 3! The Daleks have "men inside them"!

Terribly worried *Dr Who* showrunner Steven Moffat told *Space-Time Telegraph*, "I'm terribly, terribly worried about this. The world will surely be rocked to its very foundations by the revelation that 1980s producer John Nathan-Turner didn't always see eye-to-eye with script editor Eric Saward."

---

stt spy

formerly Digital Death Of A Spy
formerly formerly Is There A Digital Doctor In The Horse Spy

Showbiz | Music | TV | Exaggeration | Made Up | Invented | Nicked From Production Notes | Will This Do?

'Who' showrunner Moffat slams door

11:46 Reverberations felt across Upper Boat

- ▶ **Door slams Moffat**
- ▶ **Moffat teases door blast slam**
- ▶ **Slam door blasts tease Moffat** (Is this right? Ed)
- ▶ **Moffat demands teas**
- ▶ **Wenger gets teas**
- ▶ **Wenger teases teas**
- ▶ **Willis slams Wenger's teas**
- ▶ **Backblast bounceback blasts backblast backlash**
- ▶ **K9 blasts pre-cut pillar**
- ▶ **Hartnell teases 'Chase' finale – Ian, Babs in Spain?**
- ▶ **Zarbi slams camera**

stts Popular Searches

- ▶ Lady Gaga
- ▶ Justin Bieber
- ▶ Lady Adrasta
- ▶ Justin Richards

stts Icons

We reveal the private Perkins

Sydney Arnold

Click for more >>

THE GREAT *Christmas* GIVEAWAY!

Blu-rays, DVDs, CDs, books, games... and even a Wii! You could be a lucky winner in our mammoth Christmas giveaway!

WIN! Nintendo Games and a Wii console!

Doctor Who comes to Nintendo's Wii game console this month with *Return to Earth*, a brand new adventure in which you, the player, take the role of the Doctor. Using the the Wii remote as your sonic screwdriver, you must navigate the Doctor through the game, confronting Cybermen and Daleks along the way. It's available now for just £34.99. Thanks to Asylum, we have **FIVE** copies of the game to give away, each of which will be accompanied by a sonic screwdriver Wii remote control worth £34.99. In addition, one of the five winners will also receive a Wii Console from Nintendo, worth over £150. For a chance to win one of these fantastic prizes, just solve this puzzle:

The Celestial Toymaker challenged the Doctor to complete which game?
a) The Tritoxic Game b) The Trilogic Game c) Ludo

Call **09011 542 221** to enter, or by post, putting this impersonation of the Toymaker before the **DWM** address opposite: "GO FROM MOVE 1023!"

Wii
BBC
DOCTOR WHO
RETURN TO EARTH
12
ASYLUM
Nintendo

NINTENDO DS
BBC
DOCTOR WHO
EVACUATION EARTH
3
ASYLUM
Nintendo

Asylum has released *Evacuation Earth* for the Nintendo DS handheld console. This new adventure sees the TARDIS arriving on Earth just as it is about to be struck by a devastating Solar Storm. It's up to the player to guide the Doctor and Amy on a quest to recover the TARDIS, navigating through 100 puzzles, playing three types of mini-games and confronting Daleks and Silurians along the way. The game is available, priced £34.99, but Asylum has kindly given us **FIVE** copies to offer to our readers. To be one of the lucky gamers to win a copy, just rise to this challenge:

In 1964's *Marco Polo*, which game did the First Doctor play with Kublai Khan?
a) Backgammon b) Backbacon c) Shove piggy shove

Call **09011 542 222** to enter, or by post, putting some of the Doctor's winnings before the **DWM** address opposite: "THIRTY-FIVE ELEPHANTS!"

WIN! The Eleventh Doctor on Blu-ray!

Out now is the *Doctor Who: The Complete Fifth Series* on Blu-ray with all thirteen episodes of Matt Smith's first extraordinary series as the Doctor in super high-definition. As well as the episodes themselves, the box set also features loads of extras and exclusive features. These include *Meanwhile in the TARDIS* – two brand new scenes starring Matt Smith and Karen Gillan and written by head writer Steven Moffat, which reveal what happened in between the episodes; video diaries; in-vision commentaries with the cast and crew and all 13 episodes of *Doctor Who Confidential Cut Down*. *Doctor Who: The Complete Fifth Series* (Blu-ray) is in the shops with an RRP of £79.99, but thanks to the generous chaps at 2|entertain, we have **THREE** copies to give away. To be in with a chance of winning one for yourself, just answer to this question correctly:

Blu-ray Disc
BBC
DOCTOR WHO
THE COMPLETE FIFTH SERIES
6 DISC SET
PG

What do we see Amy dressed as in *The Eleventh Hour*?
a) A policewoman
b) A nun
c) A French maid

Call **09011 542 223** to enter, or try your luck by post, putting Mrs Angelo's innocent question to Amy in front of the **DWM** address on the opposite page: "I THOUGHT YOU WERE A NURSE?"

WIN! The last Zolpha-Thuran on DVD!

The Doctor is in for a prickly time when he encounters a meglomaniac alien plant in *Meglos*, which is released on DVD on 10 January. This four-part adventure stars Tom Baker as the Fourth Doctor and Lalla Ward as Romana, with John Leeson as the voice of K9. The extra features include a commentary track from Lalla Ward, actor Christopher Owen who plays the human taken over by Meglos, co-writer John Flanagan and composers Paddy Kingsland and Peter Howell. Plus, there's a behind-the-scenes documentary looking at the making of the programme, a feature on Jacqueline Hill who played Lexa and who also starred in the early years of the series, an isolated music score and much more! *Meglos* will be available for just £19.99 but, thanks to 2|entertain, we have **FIVE** copies to give away. To be in with a chance of winning one for yourself, just answer the following plant-related poser:

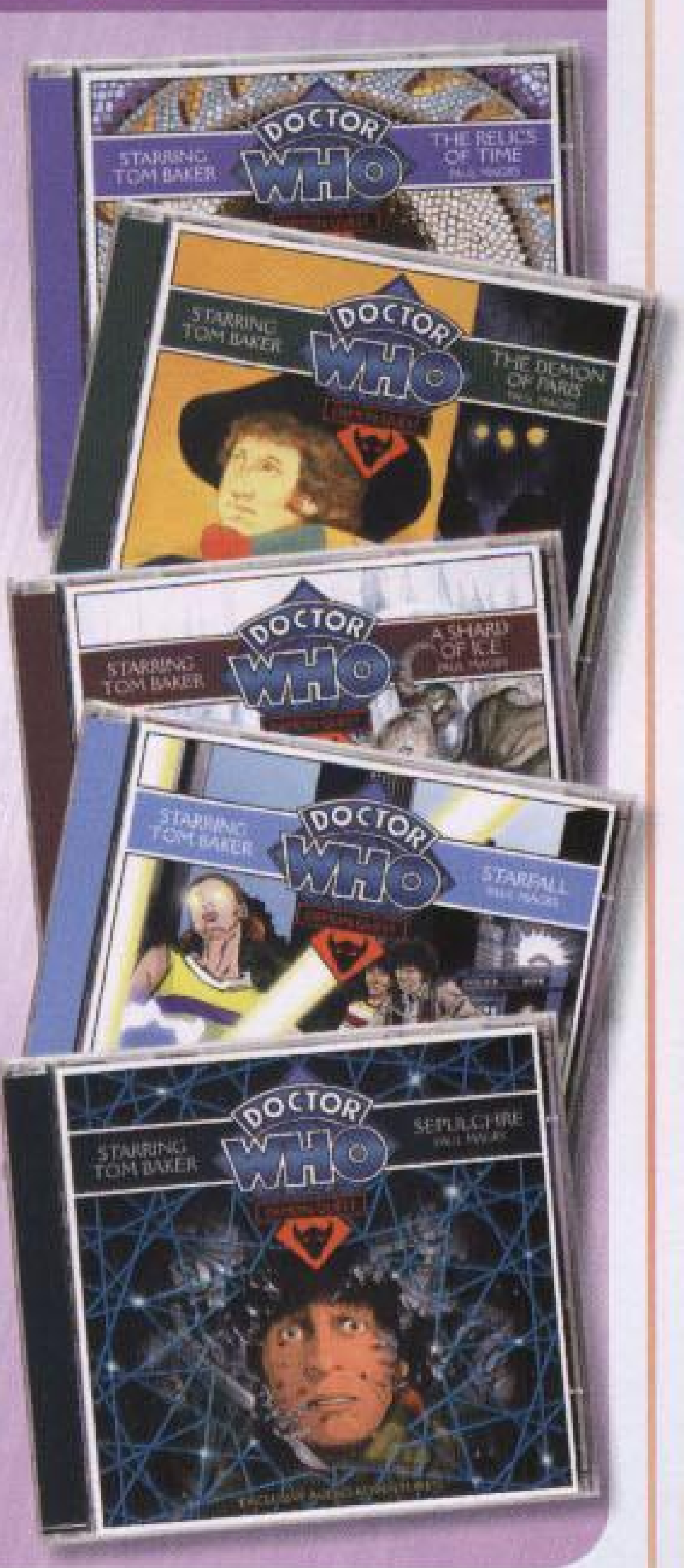
BBC DVD
DOCTOR WHO
MEGLOS
The TOM BAKER Years 1974-81
DVD

What does Meglos appear as, when in his natural form?
a) A prickly cactus
b) A sinister shrub
c) A melony bush

Call **09011 542 224** to enter, or try your luck by post, putting Lexa's favourite phrase before the **DWM** address: "THANKS BE TO TI!"

WIN! All five Demon Quest CDs!

Tom Baker returns as the Fourth Doctor in the five-part audio series, *Demon Quest*. When an essential component of the TARDIS is stolen, the Doctor, accompanied by his housekeeper Mrs Wibbsey and old friend Mike Yates, embarks on an epic quest through time to retrieve it. Tom Baker is joined by Susan Jameson as Mrs Wibbsey and Richard Franklin as Mike. The five chapters, entitled: *Relics of Time*, *Demon of Paris*, *Shard of Ice*, *Starfall* and *Sepulchre* have been written by author Paul Magrs and are available now on CD, priced £9.99 each. Thanks to those lovely people at AudioGo, we have **TWO** complete sets of the *Demon Quest* saga to give away. To win one for yourself, just answer this question:

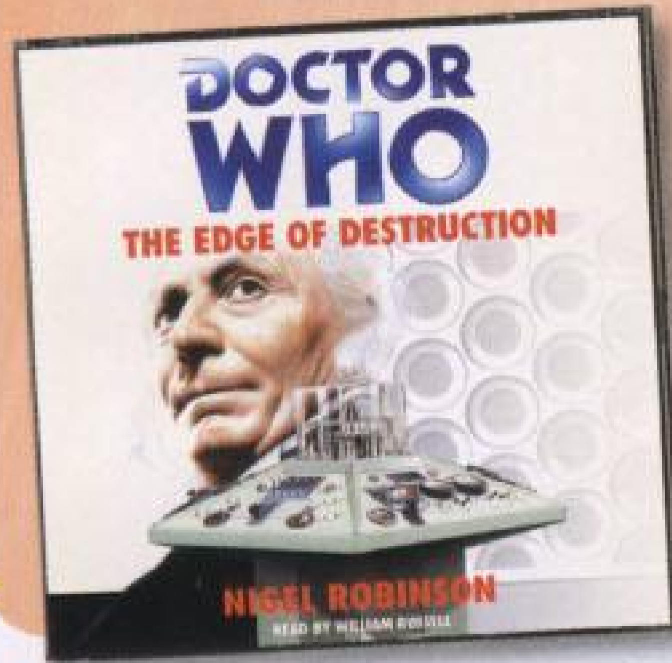


Which of the following best describes the Fourth Doctor?
a) 'A wide-eyed bohemian with a long, floppy scarf'
b) 'A celery-wearing cricket lover'
c) 'Him in the bow tie'

To enter call **09011 542 225**, or post your entry, putting the Fourth Doctor's solemn admission at the start of the **DWM** address below: "I WALK IN ETERNITY!"

WIN! The Edge of Destruction CD!

William Russell reads *The Edge of Destruction*, the novelisation of the First Doctor adventure *Inside the Spaceship*. William starred in the television serial as Ian Chesterton, one of the Doctor's companions who become trapped inside the TARDIS. This new talking book is published by AudioGO and is released on 6 January on CD for £12.99 and as a download for £10.80. We have **FIVE** copies of the CD to give away, and to be in with a chance, locate the correct answer to this tricky conundrum:



Where is the main action of *Inside the Spaceship* set?
a) Inside the TARDIS
b) Outside the TARDIS
c) Aboard the *USS Enterprise*

To enter call **09011 542 226**, or by post, putting the Doctor's triumpant words of realisation in front of the **DWM** address below: "I KNOW. I KNOW!"

WIN! The Jade Pyramid CD!

The spirit of *The Seven Samurai* is evoked as the Doctor and Amy find themselves defending a Japanese village in a brand new audio adventure, *The Jade Pyramid* – written by Martin Day and read by Matt Smith himself! Available from 6 January on CD for £8.99, and to download for £6.60, the charming people at AudioGO have kindly given us **FIVE** copies to give away to readers who can answer this colourful question correctly...

Jade is a shade of which colour?
a) Blue
b) Green
c) Grey... pinkish grey

BBC
READ BY MATT SMITH!
DOCTOR WHO
THE JADE PYRAMID
WRITTEN BY MARTIN DAY

To enter call **09011 542 237**, or post your entry, putting this often-seen phrase in front of the **DWM** address below: "MADE IN JAPAN"

WIN! Doctor Who music CD!

A double CD of Murray Gold's fantastic music for the Eleventh Doctor's first series of adventures has just been released. With a total of 63 tracks, the release features music from all thirteen episodes plus, of course, the latest version of the *Doctor Who* theme tune. This double CD is available now, priced £9.99, but publisher Silva Screen has given us **TEN** copies to give away to some of our lucky readers. For a chance to be one of them, just answer this question:

Who created the very first arrangement of the *Doctor Who* theme tune, back in 1963?
a) Dudley Simpson
b) Delia Derbyshire
c) Delia Smith

BBC
DOCTOR WHO
SERIES 5
Music by MURRAY GOLD

Call **09011 542 238** to enter, or by post, putting this familiar refrain at the start of the **DWM** address below: "WOO-EEE-OOO!"

WIN! Relative Dimensions CD!

It's Christmas and the Doctor decides to celebrate with his family and invites his granddaughter, and great-grandson, for dinner in the TARDIS. But things don't go exactly according to plan when a spectre pays a visit to the yuletide feast. *Relative Dimensions* is a brand new, full-cast audio story from Big Finish starring Paul McGann, with Carole Ann Ford and Jake McGann. It's available from 31 December on CD for £10.99, or download for £8.99. To be in with a chance of winning one of **FIVE** copies, just answer this correctly:

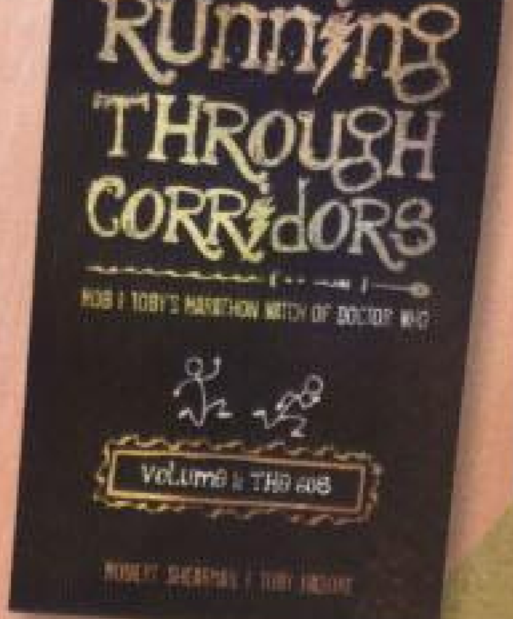
DOCTOR WHO
RELATIVE DIMENSIONS
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

What's the name of the Doctor's granddaughter?
a) Susan Foreman
b) Susan Doorman
c) Susan Boyle

Simply call **09011 542 239** to enter, by post, putting Susan's plea from the very first episode before the address below: "OH NO GRANDFATHER, NO!"

WIN! Running Through Corridors!

Award winning author Robert Shearman and renowned stage performer, Toby Hadoke embark on a grand tour of the entire *Doctor Who* canon in the first volume of *Running Through Corridors*. This new book relates the duo's wry observations on the 1960s episodes of *Doctor Who*. It's published on 14 December by Mad Norwegian Press (see *madnorwegian.com*) and costs £15.73 in the UK. We've **TEN** copies to give away, and you could win one by answering this question:


RUNNING THROUGH CORRIDORS
ROB & TOBY'S MARATHON WATCH OF DOCTOR WHO
Volume 1: THE 60S
ROBERT SHEARMAN & TOBY HADOKE

Which *Doctor Who* story did Rob Shearman write for television in 2005?
a) *Dalek*
b) *Cyberman*
c) *Bandril*

To enter call **09011 542 240**, or try your luck by post, placing the Doctor's sound advice to his companions at the front of the **DWM** address below: "WHEN I SAY RUN, RUN!"

HOW TO ENTER...

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 50p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 16 December and close at midnight on Wednesday 12 January 2011. Service Provider: Telecom Express 0870 880 4869

BY POST: Send to **Doctor Who Magazine 429**, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 12 January 2011.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

The Watcher's Fiendishly Festive Christmas

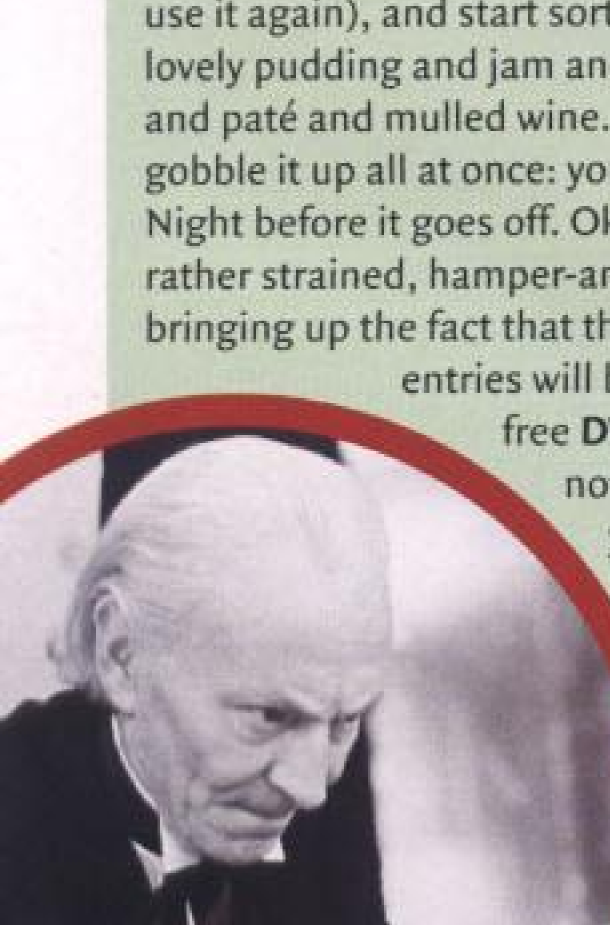
So this is Christmas. And what have we done? An old Doctor's left us, and a new one has begun.

Well, that's 2010 in a nutshell. But if you feel like delving a little deeper, as the dying days of this monumental year in the *Doctor Who* chronicle unwind towards those nourishing nights of mistletoe and wine, then you're in luck. Yes, it's time for us to creak open our traditional hamper of seasonal fare and gaze upon the motley assortment of gaudily-wrapped sweetmeats which make up my fiendishly foolish Christmas Quiz. Just like any self-respecting festive hamper, it's richly packed with a variety of contents: some are guaranteed to delight with their fruity goodness, while others run the risk of eliciting baffled frowns and will doubtless sit at the back of your cupboard for the next eight years before being chucked out along with that half-empty jar of Ovaltine that's been there ever since you moved in.

So without further ado, let's wrench open the wickerwork lid, cast aside the mildly irritating straw bedding of this introductory waffle (which, in publishing jargon, is called a 'standfirst', you know. Standfirst. What a silly word. Let's never use it again), and start sorting through all that lovely pudding and jam and chutney and Stilton and paté and mulled wine. There's no need to gobble it up all at once: you've got until Twelfth Night before it goes off. Okay, so that was a frankly rather strained, hamper-analogy-stretching way of bringing up the fact that the five highest-scoring entries will be rewarded with a year's free **DWM** subscription. Yes, not bad, eh? Simply send your answers to the usual address, clearly marked 'CHRISTMAS QUIZ' on your envelope or email subject line, and not forgetting to include your postal address. The closing date is 5 January 2011, otherwise known as Twelfth Night. Or what you will.

And a very Merry Christmas to all of you at home!

The Watcher


HMMM! WHAT!? IMPOSSIBLE! QUITE IMPOSSIBLE!

CONNECTIONS

What connects the following?
(If you need a bit of help, you can find some extra clues upside-down at the bottom of the page.)

1. *The Myth Makers*, *Spearhead from Space*, *Rose*, and no others?
2. The Third Doctor, the Fifth Doctor, the Second Doctor, the Tenth Doctor (in that order), and no others?
3. *The Deadly Assassin*, the TV Movie, *Father's Day*, *Army of Ghosts*, *The End of Time*, and no others (unless you count the repeat of *The Evil of the Daleks*)?
4. Ian Stuart Black, Chris Boucher, David Fisher, Christopher Bidmead, Pip and Jane Baker, Russell T Davies, Steven Moffat, and no others?
5. *The Tenth Planet*, *Spearhead from Space*, *The Time Monster*, *Pyramids of Mars*, *The Seeds of Doom*, *Time-Flight*, and no others (unless you count *The Monster of Peladon*)?

The upside-down clues:

1. It's about continuity.
2. It's about transport.
3. It's about storytelling.
4. It's about succeeding.
5. It's about first impressions.

Quiz!

FAMOUS LAST WORDS

Give or take the occasional "Aaargh!", the following are the last words of which doomed characters from the adventures of the Eleventh Doctor?

6 "You poor thing, what's happened?"
7 "No! What is it?"
8 "We are ready!"
9 "I knew this would come. And soon, the war."
10 "Dream of us."

FAMOUS FIRST WORDS

Of course, it's not all about the Eleventh Doctor. Let's throw open our festive home and welcome them all in. Which adventures begin with the following words?

11 "Oh, smell that air!"
12 "Can't they shut that ruddy thing up?"
13 "Come on, Charles."
14 "We can't just leave her!"
15 "It's a beautiful day."

FAMOUS FIRST WORDS II

The following are the very first words spoken on screen by which of the Doctor's companions?

16 "Yes, professor?"
17 "Yes, Dr Ramsden."
18 "Hi!"
19 "Not gone yet?"
20 "Do not beg!"

CLASS OF 2010

This year's guest stars have previous form! In which classic BBC television shows might you find:

21 Eldane and the Fifth Doctor employed at a restaurant?
22 Hawthorne working in an adjacent office to Rorvik?
23 Alaya sharing a castle with Toby, Cassandra, and Eleanor of Wessex?
24 Mrs Angelo being confused by the fact that General Staal and Commander Stark are identical?
25 Winston Churchill writing a letter to Cassandra about the aftermath of an incident whose victims included Klineman Halpen?

SOMETHING OLD, SOMETHING NEW...

Mind your head as the Eleventh Doctor's adventures collide with those of his earlier selves...

26 We all know about the new boy's taste for fish fingers, custard and jammy dodgers. But in which earlier stories does the Doctor ask for (a) a salami sandwich, (b) a lemonade with lots of ice, (c) a toffee apple, (d) ginger beer (two possible answers), (e) some pork, potatoes and carrots with a drop of ice cream, and (f) a large Scotch?

27 We all know that the Eleventh Doctor has met Vincent Van Gogh. But in which stories does the Doctor (a) almost meet Leonardo da Vinci (two possible answers), (b) produce Leonardo's business card, (c) describe Turner as too passionate for his adversary's tastes, and (d) declare that he'd like to take painting lessons from Rembrandt?

28 We all know that the Dream Lord claims the Doctor is a vegetarian. But in which earlier stories does the Doctor (a) fancy steak and chips, (b) enjoy a bowl of mutton broth, (c) serve bacon and eggs, (d) declare that an apple is no substitute for bacon and eggs, and (e) decide to become a vegetarian?

29 We all know that the TARDIS gets a makeover in *The Eleventh Hour*. But in which earlier stories do we get our first glimpse of the following in the control room: (a) an eagle-shaped plinth, (b) an eagle lectern, (c) a piano, (d) a full-length mirror, (e) an exercise bike, (f) wooden library steps, (g) a metal step-ladder, (h) shutters that open and close on the scanner screen?

30 We all know that the Eleventh Doctor likened the Venetian vampires to Harry Houdini. But in which earlier stories does the Doctor (a) get asked by a companion if he's met Houdini, (b) use a muscle-compression trick he learned from Houdini, and (c) use a tangle Turk's-head eye-splice with a grommet he picked up from Houdini?

AMY'S ANAGRAMS

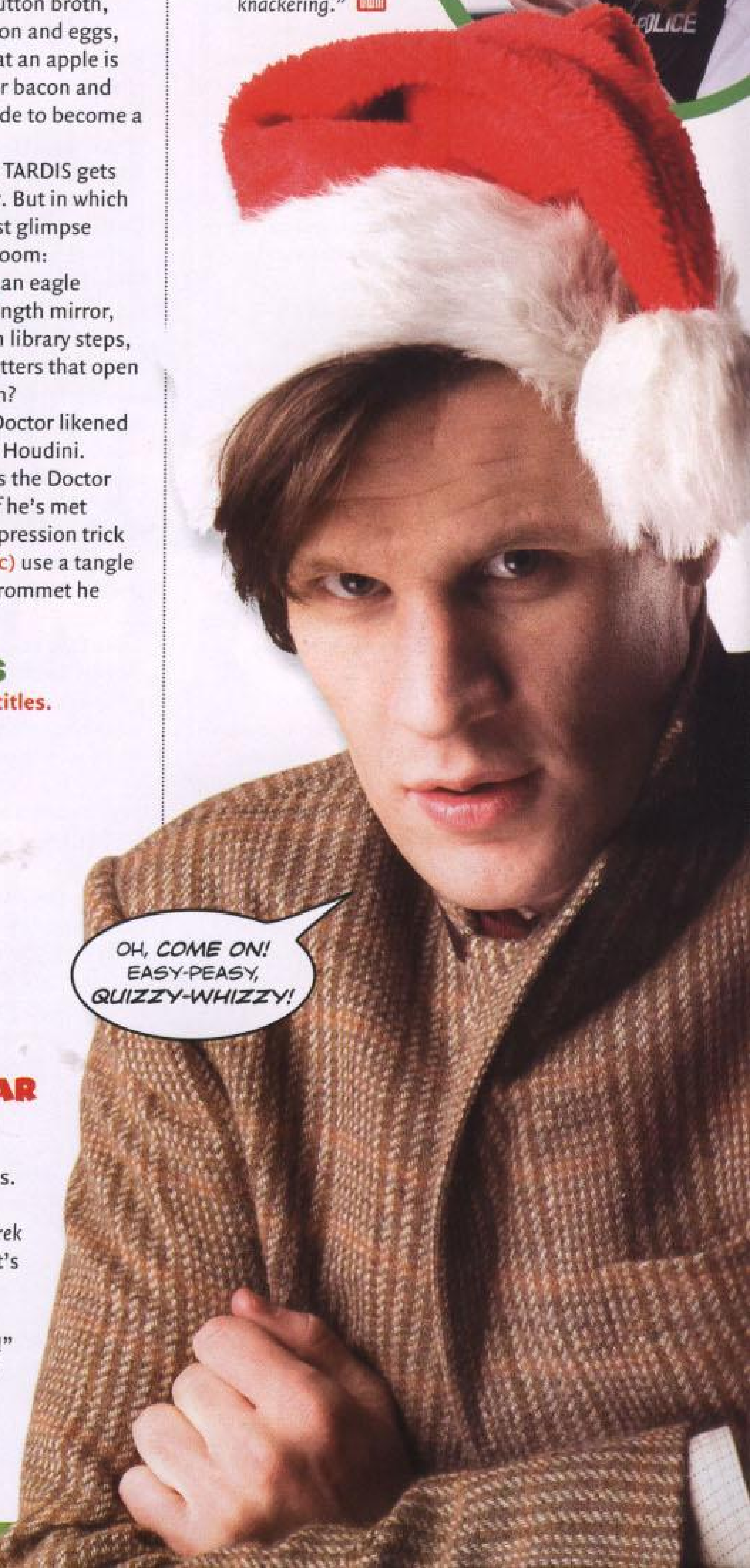
Unscramble the *Doctor Who* story titles.

31 Amy disarms prof.
32 Amy echoes a little trek.
33 Amy avenged the food.
34 Amy's out for Dodo.
35 Amy forgot a shoddy moss.
36 Amy's funkiest hero.
37 Amy fetch a bent rocket.
38 Amy drew dad nun.
39 Amy beseeches referee to lift thong.
40 Amy spanks a teenager in hot OTT shorts.

QUOTES OF THE YEAR

Which interviewees told DWM during 2010:

41 "The world isn't all globby Axons. There are wider issues."
42 "I think I've mastered the *Star Trek* shaky-floor acting now. I hope it's realistic."
43 "I haven't had enough Botox, darling. I'd need a hydraulic lift!"
44 "I haven't had that many happy experiences with directors, because quite honestly, I don't like being told what to do."
45 "My main memories of *Doctor Who* are being told by 23-year-old assistant directors that I can't go to the toilet."
46 "They went from, 'Ooh, not sure about Fatty' to 'Get thee to Cardiff' in literally four days."
47 "I absolutely loved having to fly through space in those lovely shoes, with that handbag."
48 "Everyone was plastered, neurotic, and very big-headed."
49 "Well, I don't want to blow smoke up our own you-know-what, but I just think it's one of the best bits of television that I've ever been part of."
50 "*Doctor Who* is like an eclipse. It blocks out the sun. It's *knackering*."


OH, COME ON! EASY-PEASY, QUIZZY-WHIZZY!

The Doctor's granddaughter discusses Christmas, and how her grandfather has become a "sexy beast"...

Carole Ann Ford

Hello, Carole Ann. Are you looking forward to Christmas?
"Well, after February, I'm going to be a huge fan of Christmas, because my daughter Tara is having a baby, so the following Christmas is going to be great. We're all very excited."

Congratulations! Can you describe a typical Christmas in the Ford household?
"My other daughter, Miranda, usually brings my two grandchildren over. That's not going to happen this year, it's going to be quieter, but it's usually very family-orientated. I always have my mum round. She's 97. We'll be playing on the Wii quite a lot this Christmas."

Let's talk about Susan. She is, of course, the Doctor's original travelling companion –
"[Cutting in] I never think of her as a companion. I get quite spiky when people refer to her as a companion. They were only called companions later. That grandfather/granddaughter relationship was special. She's the only relative he's ever had on board."

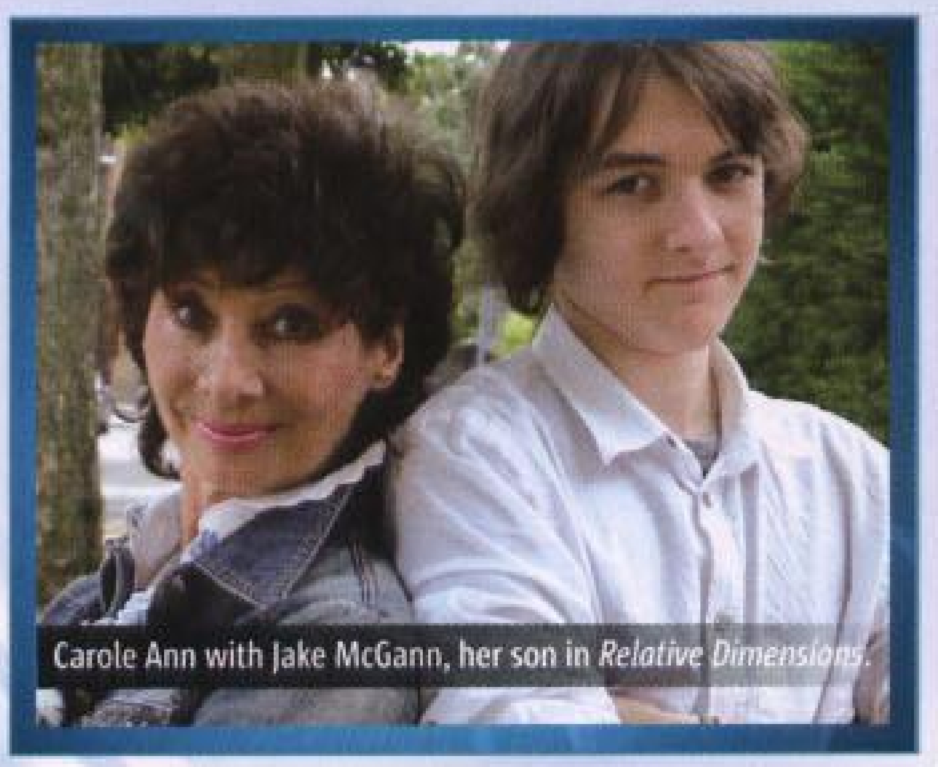
If Susan wasn't the Doctor's granddaughter, do you think she'd be a very memorable character?
"Well, she's one of the youngest people the Doctor has ever travelled with, but that made her frustrating to play. She wasn't allowed to develop beyond – what? – 15 years old."

Big Finish's *Doctor Who* audio dramas must allow Susan more space to develop?
"Thank God, yes. They give her wonderful new dimensions, and that's really fascinating for me. One slips straight back into it."

You're reprising the role of Susan in no less than two Big Finish releases this December...
"They're very different, but both very good. They do some wonderful stuff, Big Finish. I'm so privileged to work with them."

In *Relative Dimensions*, you're playing opposite Paul McGann. How would you describe the dynamic between Susan and the Eighth Doctor?
"He's protective of her, and she of him. He's a sexy beast. He obviously likes the female sex very much. The Paul McGann Doctor is much more humorous than the original, Bill Hartnell rendition. Hardly grouchy at all. There are little elements of the grouchiness, but I think really just as a reference to Bill's Doctor."

Paul is 51. You're 70. He's playing your grandfather. Do you agree that's a bit odd?
"It's just one of those strange things that can happen to Time Lords. We don't focus on it too much. One always wonders if it will work, especially in this one, because we have the extra element of Susan's son [*Alex, played by Paul's son Jake McGann – Ed*] – in other words, Doctor Who's great-grandson. But if it holds up in the writing, it's okay. Big Finish has some really good writers. This one is written by Marc Platt."


Carole Ann with Jake McGann, her son in *Relative Dimensions*.

Marc scripted December's other release, too –
"Oh, *Quinnis*, yes. I've just been listening to it. It's fantastic. I don't usually say that when I listen to things I've done, but Marc has excelled himself this time. He writes in such a pictorial, poetic way."

***Quinnis* is set before the TV series, back when the Doctor and Susan were travelling alone.**
"It is, yes. It's extraordinarily strange, and so filmic. Odd things happen in it, but not conventional, monster-type things. It's just me and one other performer, so I have to play lots of different characters. In fact, the other performer is my daughter, Tara. She enjoyed it tremendously."

Is this the first time you've worked together?
"Yes. I thought I might be a bit nervous on her behalf, because obviously you want your daughter to do well. Luckily, once you're in the recording booths, it's just another actress playing a part."

Does Tara ask your advice about the profession?
"Well, I wouldn't have advised her to enter the profession. I didn't protest, but I didn't encourage it. It can be terribly rewarding when you're working, but very frustrating when you're not."

Did you catch any of Matt Smith's first series?
"I've watched all three of the most recent Doctors."

How do you think the 2010 series measures up to your episodes?
"Honestly? I think it's almost unrecognisable. I think it's absolutely amazing, and the production values are fantastic, and the writing is superb, but it's far removed from what we were doing. You have the odd reference back, which is quite amusing, but the show today doesn't have a huge amount to do with what we were doing. It's great fun to see younger people doing it, but, obviously, you tend to favour the Doctor you worked with. As I worked with Bill Hartnell, I like to look at the Doctor and think, yeah, I can imagine that you're a few hundred years old. All those places he's been to, all those things he's done – I like to see that in him somewhere. As good as they are, and they *are* good, I don't get that from the other Doctors. How old is Matt Smith?"

He's 28.
"Right. The way they're going, the next one is going to be about 12. [Laughs] But indeed, why not? The thing with *Doctor Who* is, anything is possible, and that's why it's gone on and on. It's limitless."

What do you think William Hartnell would have made of *Doctor Who* today?
"God, he would have *loved* it. It's such a pity he's not around to see it. Maybe he is. Maybe he's up there, looking down and having a giggle, saying, 'I told you so!' He did say it would go on for ever. He said it would last for ever, and ever, and ever. He was right."

Carole Ann Ford was talking to Benjamin Cook.* Relative Dimensions *and* Quinnis *are released on 31 December.

"I **never think of Susan as a companion**. I get quite spiky when people **refer to her as a companion**..."

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